

# Movie CLASSIC

NSC

FEBRUARY

MOVIE  
CLASSIC

10¢

ANN SOTHERN

Natural Color Photo

Director Doomed Norma Shearer to Oblivion  
MAE WEST GIVES ALL THE ANSWERS



Do as the South Seas  
enchantress does . . .

## TATTOO YOUR LIPS



**The New TATTOO gives them exciting South Sea red that's transparent, pasteless, highly indelible . . yet keeps lips moist, shimmering, smooth . . actually softens them!**

★ ★ ★

Stolen from the bewitching little South Seas maiden was the idea of permanent, pasteless, transparent lip color; lasting, loyal *stain* for lips instead of temporary, "pasty," fickle coating! Now this same enchantress

has revealed her way of keeping lips soft, smooth, luscious and moistly shimmering too. • We offer it to you as the *New TATTOO* . . . an entirely new kind of indelible lipstick . . . the *only* lipstick that can give your lips the irresistible witchery of transparent, pasteless, South Sea color . . . the *only* lipstick containing the magic ingredient that will make your lips sparkle like the moon-path o'er an iridescent tropical sea . . . at the same time keeping your lips youthfully smooth, wrinkle-free . . . caressingly soft. TATTOO your lips . . . with the *New TATTOO*! One dollar everywhere.

FIVE SHADES . . CORAL . . EXOTIC . . NATURAL . . PASTEL . . HAWAIIAN



# Finger Wave, Manicure and Facial yet she overlooks tender, ailing gums

—ANOTHER “DENTAL CRIPPLE” IN THE MAKING



**How often such neglect leads to real dental tragedies... help keep your gums healthy with Ipana and Massage.**

SHE'LL sit by the hour for the latest finger wave, spend dollar after dollar on beauty aids, and fret and worry over the first sign of a skin blemish. But her friends and even strangers seldom notice these things. They only see her smile—a disappointing smile—a smile that is *dull, dingy* and *unsightly*—a smile that shocks instead of thrills!

Yet her smile *still* could be attractive—with teeth sparkling, white and brilliant. But not until she does something about her tender, ailing gums—not until she knows the *meaning* of that warning tinge of “pink” on her tooth brush.

## Heed that Tinge of “Pink”

When you see that tinge of “pink” on your tooth brush—*go to your dentist*. You may not be in for serious trouble—but *let him decide*. More than likely, however, he will lay the blame to our modern menus—to the soft foods that rob our gums of necessary work. And

usually he will suggest more work for those lazy, tender gums and the healthy stimulation of Ipana and massage.

If he does, start with Ipana and massage today. Use it faithfully. Massage a little Ipana onto your gums every time you brush your teeth. Gradually you'll notice a new life and firmness as circulation quickens in the gums.

Then with whiter teeth, healthier gums, how appealing your smile will be; how *brilliant, sparkling*. Start with Ipana Tooth Paste and massage today, and help make your smile the lovely, attractive thing it ought to be.

## Remember

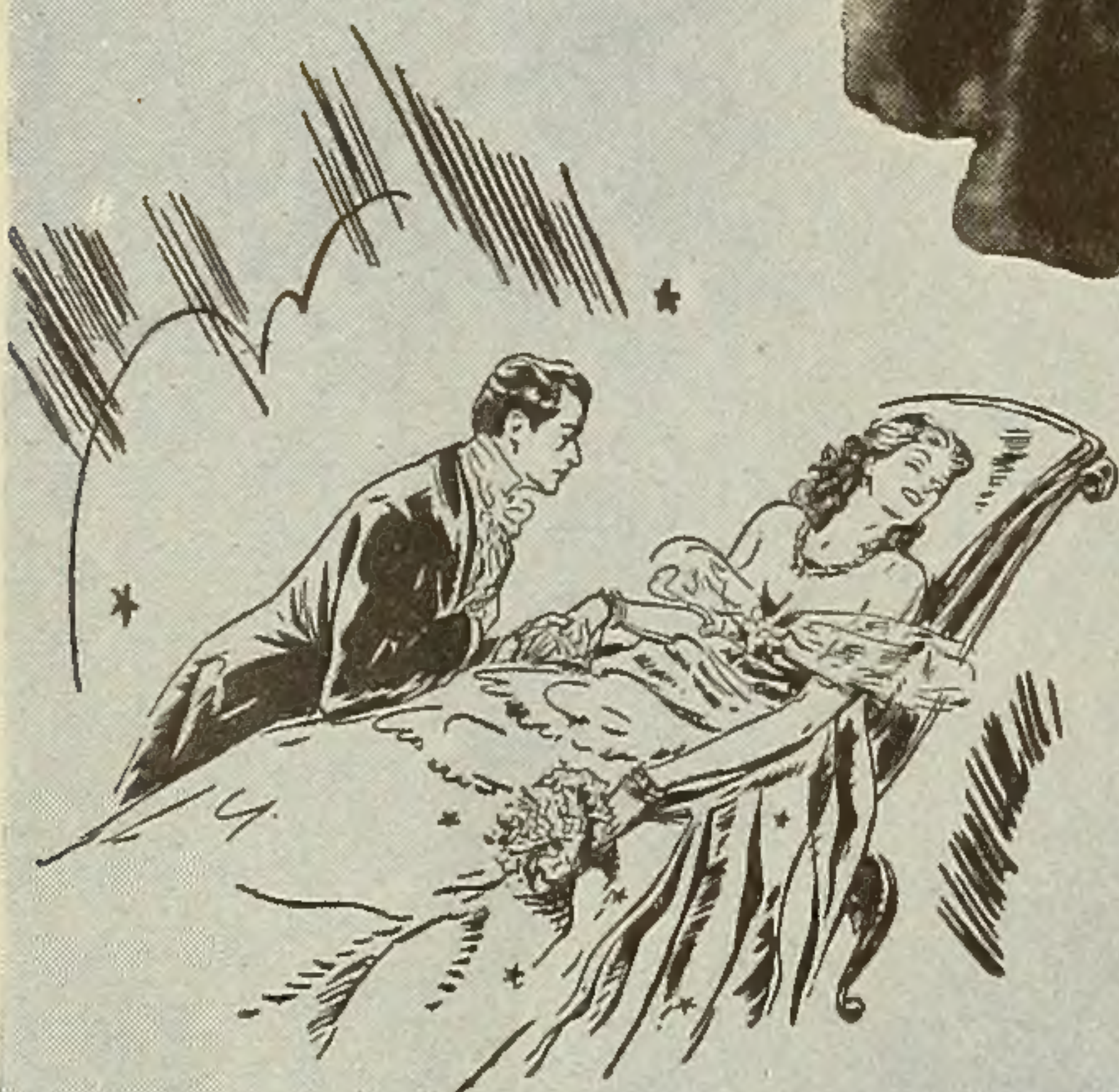
a good tooth paste, like a good dentist, is never a luxury.



**IPANA**  
*Tooth Paste*



The fragrance of  
her camellias intoxi-  
cated his senses . . .



"Crush me in your arms  
until the breath is gone  
from my body!"

She had known many kinds of  
love, but *his* kisses filled her with  
longings she had never felt be-  
fore . . . The glamorous Garbo—  
handsome Robert Taylor—to-  
gether in a love story that will  
awaken your innermost emotions  
with its soul-stabbing drama!

Greta **GARBO**  
Robert **LOVES**  
**TAYLOR**

IN

**CAMILLE**

with **LIONEL BARRYMORE**  
**ELIZABETH ALLAN** • **JESSIE RALPH**  
**HENRY DANIELL** • **LENORE ULRIC**  
**LAURA HOPE CREWS**

A Metro - Goldwyn - Mayer Picture, based on play and novel  
"La Dame aux Camélias" (Lady of the Camélias) by Alexandre  
Dumas. Directed by George Cukor





On the Cover

Posed exclusively for MOVIE CLASSIC, this beautiful natural color study of Ann Sothern was photographed by Edwin Bower Hesser.

# MOVIE CLASSIC

EDITED IN HOLLYWOOD

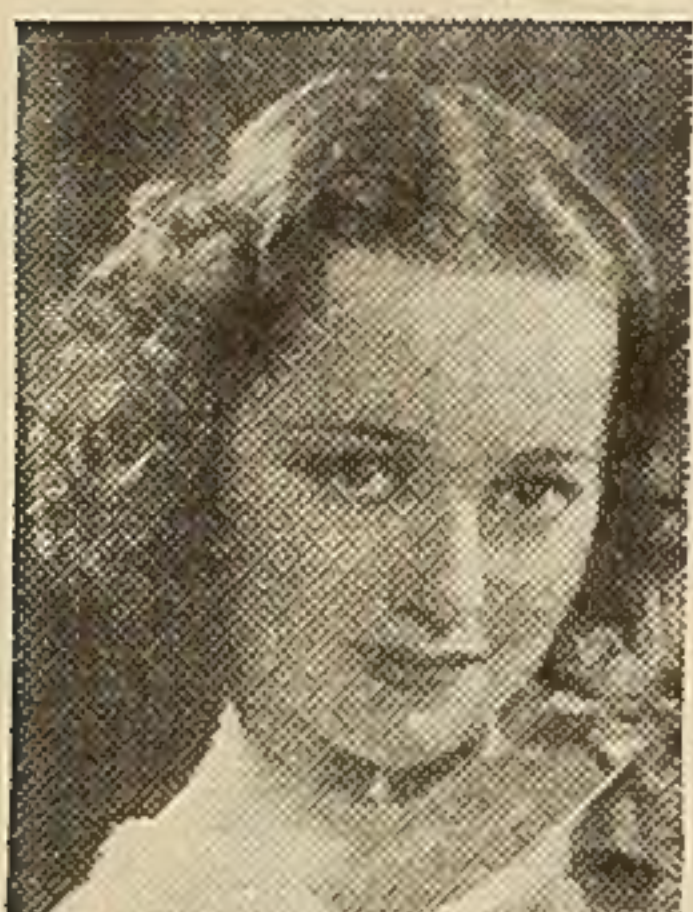
FEBRUARY, 1937

VOL. 11 No. 6

E. J. SMITHSON  
Executive Editor



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W. H. FAWCETT  
Publisher

Go to your favorite newsstand for March MOVIE CLASSIC. You will find it on sale on January 30th.

HARRY HAMMOND BEALL  
Managing Editor

Published monthly by MOTION PICTURE PUBLICATIONS, INC., (a Minnesota Corporation) at Mount Morris, Ill. C. W. Fuller, Advertising Director; General Business offices, Fawcett Building, Greenwich, Conn. Editorial Offices, 7046 Hollywood Boulevard, Hollywood, Calif. Entered as second class matter at the post office at Mount Morris, Ill., under the act of March 3, 1879. Additional entry at Greenwich, Conn. Copyright 1937 by Motion Picture Corporation, Inc., Harry Hammond Beall, Managing Editor; E. J. Smithson, Assistant Managing Editor. Reprinting in whole or in part

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MEMBER AUDIT BUREAU OF CIRCULATIONS



# WHAT AN AWFUL HEADACHE!



● Splitting headaches made me feel miserable. I can't tell you how I was suffering! I knew the trouble all too well—constipation, a clogged-up condition. I'd heard FEEN-A-MINT well spoken of. So I stopped at the drug store on the way home, got a box of FEEN-A-MINT, and chewed a tablet before going to bed.



● **FEEN-A-MINT** is the modern laxative that comes in delicious mint-flavored chewing gum. Chew a tablet for 3 minutes, or longer, for its pleasant taste. The chewing, according to scientific research, helps make FEEN-A-MINT more thorough—more dependable and reliable.

**THE 3  
MINUTE WAY!**  
Three minutes  
of chewing  
make the  
difference



● Next morning—headache gone—full of life and pep again! All accomplished so easily too. No griping or nausea. Try FEEN-A-MINT the next time you have a headache caused by constipation. Learn why this laxative is a favorite with 16 million people—young and old.



**Family-  
sized boxes  
only  
15c & 25c**

Slightly higher in Canada.

# WE'RE TELLING YOU



*So many inquiries have flooded MOVIE CLASSIC's editorial desk that we are opening a new department for the convenience of our readers. If you are curious about anything in Hollywood—from what is Margo's favorite color for shoe laces to the latest picture to be produced by Pan Berman—we will find out about it and enter the answer in this column. Any questions?*

WHAT ARE THE EXACT WEDDING PLANS OF JEANETTE MACDONALD AND GENE RAYMOND? asks H. R.

Both stars have applied for 60 days leave beginning June 1. The wedding on June 17 will be followed by a leisurely honeymoon and final preparation of their own home, probably about one hour's drive from Hollywood in San Fernando Valley, home place of many stars.

IS THERE ANY CHANCE ERROL FLYNN WON'T RETURN TO HOLLYWOOD? queries V.T.

He not only will definitely return, but it's virtually a cinch his next picture will be *Robin Hood*.

WHAT SIZE ARE MAE WEST'S FEET? O.L. wants to know.

They are size 4-B, perfectly proportionate to her height and weight. Among Hollywood's most perfect feet, they are without a blemish of any kind.

IS IT TRUE THAT GLADYS GEORGE IS THE DAUGHTER OF SIR ARTHUR CLAIRE, WHO WAS KNIGHTED FOR DISTINGUISHED SERVICE TO THE BRITISH GOVERNMENT IN INDIA? inquires C.B.

Yes, it is true.

HAS VERA STEADMAN, THE SILENT SCREEN STAR, ANY RECENT FILM ROLES? interrogates L.E.

Her most recent is a bit rôle with Charlie Ruggles and Alice Brady in *Mind Your Own Business*.

IS MARY BOLAND MARRIED? questions E.R.

No, and she never has been.

IS FRANCES FARMER A COLLEGE GIRL? H.L. asks.

She worked her way through the University of Washington as an usherette in the very picture where her vehicle to stardom, *Come and Get It*, was premiered.

WHAT ARE THE FACTS ABOUT ROBERT CUMMINGS' RISE TO WEALTH? queries B.C.

He found that supposedly worthless stocks left by his father had a market value of \$1,600,000. Later he discovered that other investments of his sire, a Joplin, Mo., physician may net him another million from interests in a sisal syndicate.

HAS FREDDIE BARTHOLOMEW HAD ANY LOVE AFFAIRS? asks A.D.

Well, not exactly, but he has received a proposal of marriage. Eleven-year-old Marian Althouse, of Chicago, wrote she loved him very much and would like to marry him "as soon as I am old enough."

WAS JOAN CRAWFORD'S REPLACEMENT BY MYRNA LOY FOR THE PARNELL FEMININE LEAD AN INDICATION THE STAR IS LOSING HER GRIP? questions S.A.

On the contrary. She traded with Myrna, gaining the fem lead in *The Last of Mrs. Cheney*. Joan's motive was an escape from the steady succession of "costume pictures" in which she has been cast of late.

WHAT IS THE MEANING OF FREDRIC MARCH'S SEPARATION FROM HIS WIFE? H.P. wants to know.

Simply that Florence Eldridge had to keep a stage engagement in New York. The Marches are very much in love, and Freddie will fly to Gotham as soon as he finishes work on *A Star is Born*. They will co-star in a Broadway stage play this September.

WILL CECIL B. DEMILLE PRODUCE ANY MORE OF HIS PAGEANT-SCALE EPICS? queries V.M.

His next will film the conquest of Mexico by Cortez, which bids fair to be his most magnificent and spectacular film.

WHAT DID JAMES STEWART DO BEFORE ENTERING PICTURES? asks B.S.

He was a magician's stage assistant.

IS WALTER HUSTON MARRIED? inquires C.L.

Yes, to Nan Sunderland. His first marriage to Bayonne Whipple ended in divorce.  
[Continued on page 90]



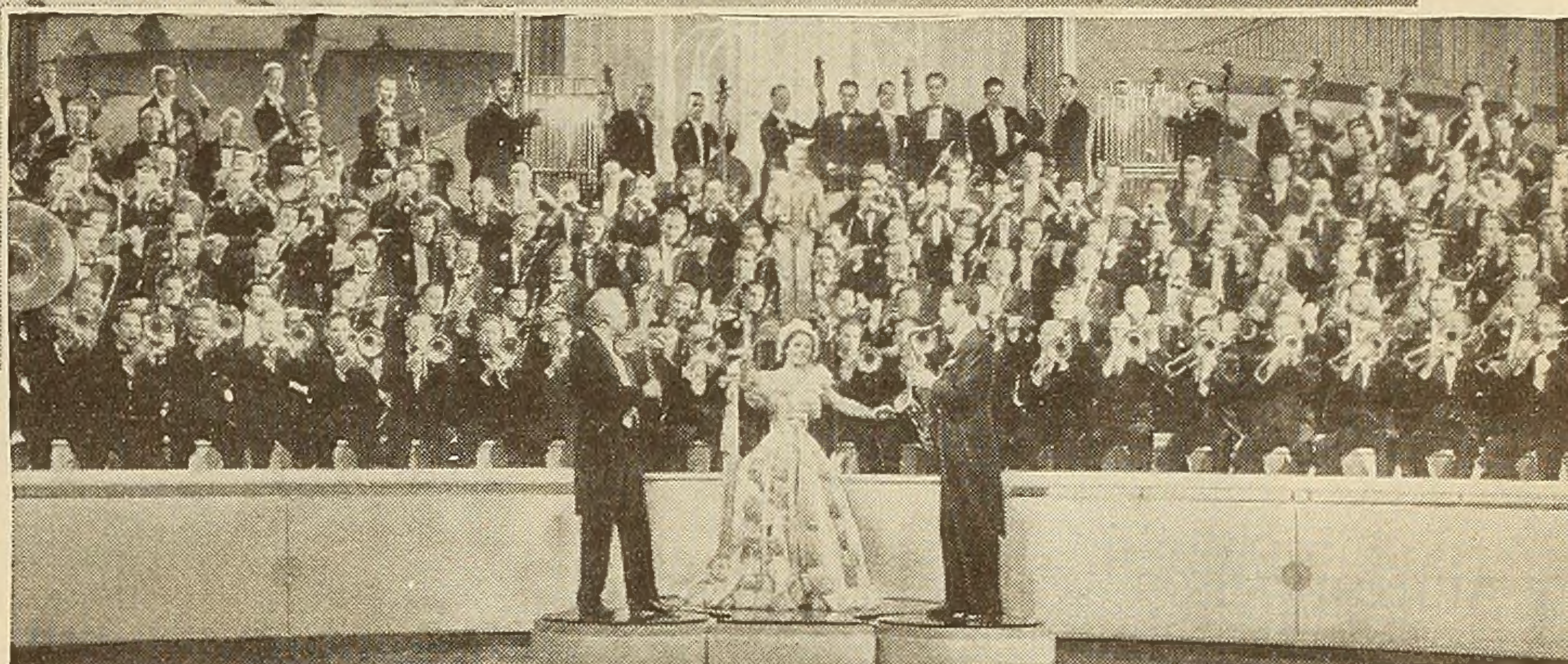
## Gladys and Fred go to town in handsome style



The thrilling romance team of "Champagne Waltz" take time off from work to tour Hollywood in a hansom cab. (By the way, the critics all tell us "Champagne Waltz" is the best picture either one of these stars has ever made)



S. R. O.—Vivienne Osborne stands up a few of the boys



The biggest band that ever went to town on that grand old tune "The Blue Danube"



Velo & Yolanda step out in a little Tyrolean number



Gladys Swarthout  
and Fred MacMurray  
in  
*"CHAMPAGNE WALTZ"*

A Paramount Picture with

Jack Oakie • Velloz & Yolanda

Herman Bing • Vivienne Osborne • Frank

Forest • Benny Baker • Ernest Cossart

Directed by A. Edward Sutherland

Gladys and Fred take a few pointers on ball room dancing from the greatest dance team in the world . . . Velloz and Yolanda



# Hollywood Highlights

## by The Boulevardier



While the cold winter blasts nip around the corners of the East, America's favorite dancing daughter, Ginger Rogers, basks in the sunshine in front of her Malibu Beach cottage

**F**EMININE admirers of Robert Taylor and Jimmy Stewart are hereby advised that they can still go on admiring Bob and Jimmy for it will be a long time before wedding bells will toll for either.

Taylor is in circulation again and is seen in the night spots with Ginger Rogers and other de-lovelies and Jimmy does not confine himself to Virginia Bruce.

Incidentally Barbara Stanwyck is confining herself to her career and has said so, repeatedly and forcibly.

In the case of Stewart, Jimmy has told all and sundry that, socially, he is promiscuous in his dates and will never marry, if and when he does, a cinemactress.

In the Bob Taylor case underground rumor is that his new contract with Metro has a non-marriage clause covering quite a period.

So go on girls, keep adoring, it's okay.

### Saving His Pennies

**J**OHAN BARRYMORE has gone economical. Following his marriage to Elaine Barrie, the famous John placed for disposal with realty agents his famous mansion in Beverly Hills and also his very expensive yacht "Infanta." With the new Mrs. John Barrymore he is living quietly in a modest rented home in the film colony and working harder than ever at his studio assignments.

### Sign Here!

**A**T A recent football game, a lot of people got the impression that Jean Harlow and Bill Powell were accompanied by a bodyguard of fifty or so. And all because Jean and Bill, munching on hot dogs and looking very happy, suddenly decided

to leave before the end of the game, hoping to avoid the crowd, no doubt. So what happened? So immediately all the autograph hounds near them, who had probably been plotting it for a quarter or two, leaped to their feet and followed.

### Singing Janet's Praises

**T**HE argument about whether blondes or brunettes have the edge, when it comes to color photography, has been going on for a long time out here. But from what we hear, the new color rave will be a redhead who was always plenty beautiful in black-and-white, too. None other than Janet Gaynor. Practically all you hear these days on the lot where she's making *A Star Is Born* for Selznick, is: "Have you seen the way color makes those brown eyes sparkle?" etc., etc., AND etc.

### Wisequack

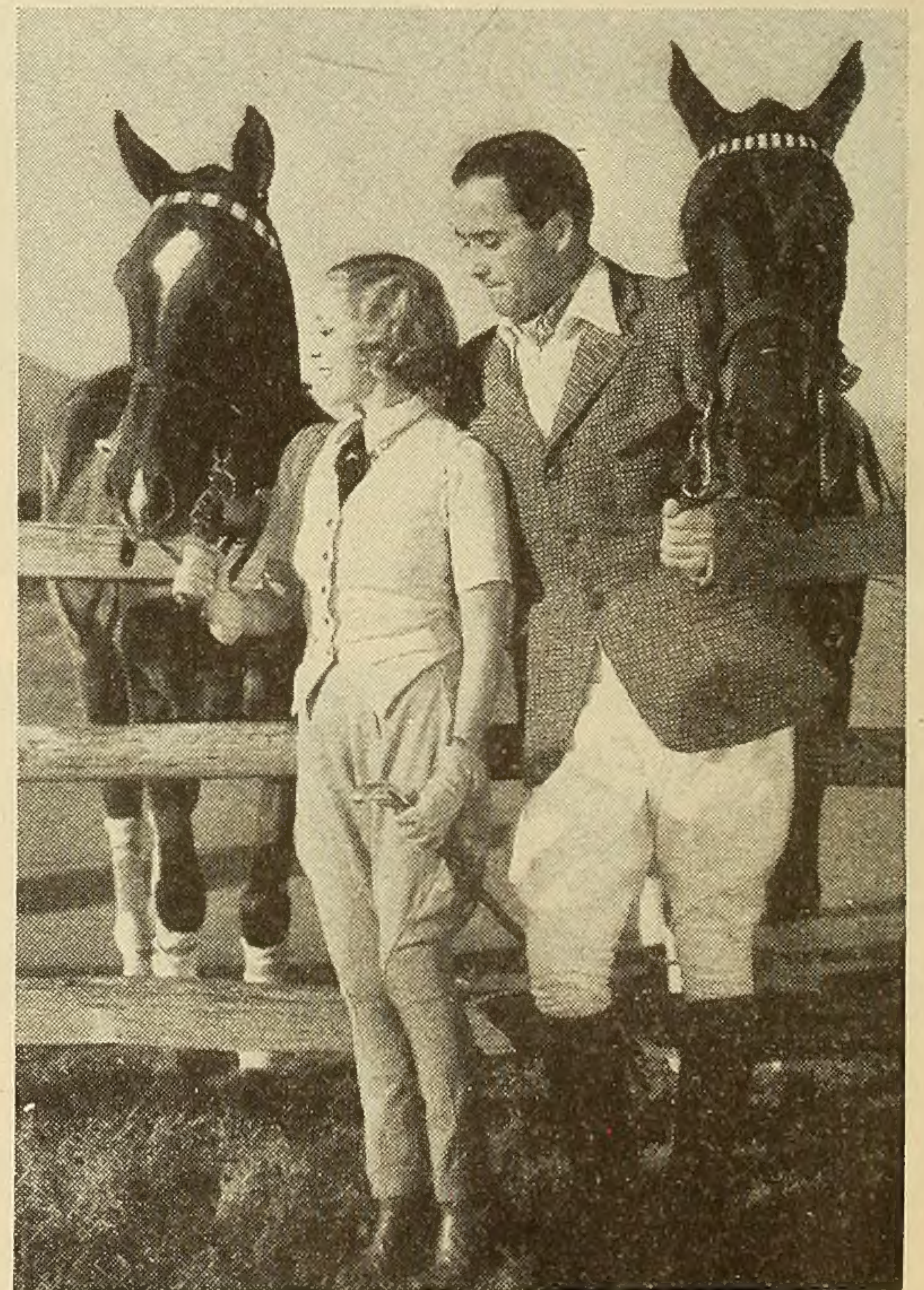
**J**OE PENNER has informed his wife and the architect who's plotting their new home out Beverly Hills way, that they can go as far as they like and he'll pay the bills. The only thing he asks of them is that they find room for a baseball diamond somewhere on the place. What, Joe! No duck-house? Don't forget, on a big place like that you'll need some place to keep your watch-duck.

### Not a Proud Papa

**J**OHAN QUALEN is a quiet little fellow and in real life about as shy as the characterization of the papa that he gave in *The Country Doctor* and more recently in *Reunion*. That's why he is blushing over the fan mail he has been receiving from ladies who admire the father of quintuplets.

Frankly, Qualen doesn't enjoy it, because he's happily married, which makes the many proposals quite impossible.

[Continued on page 10]

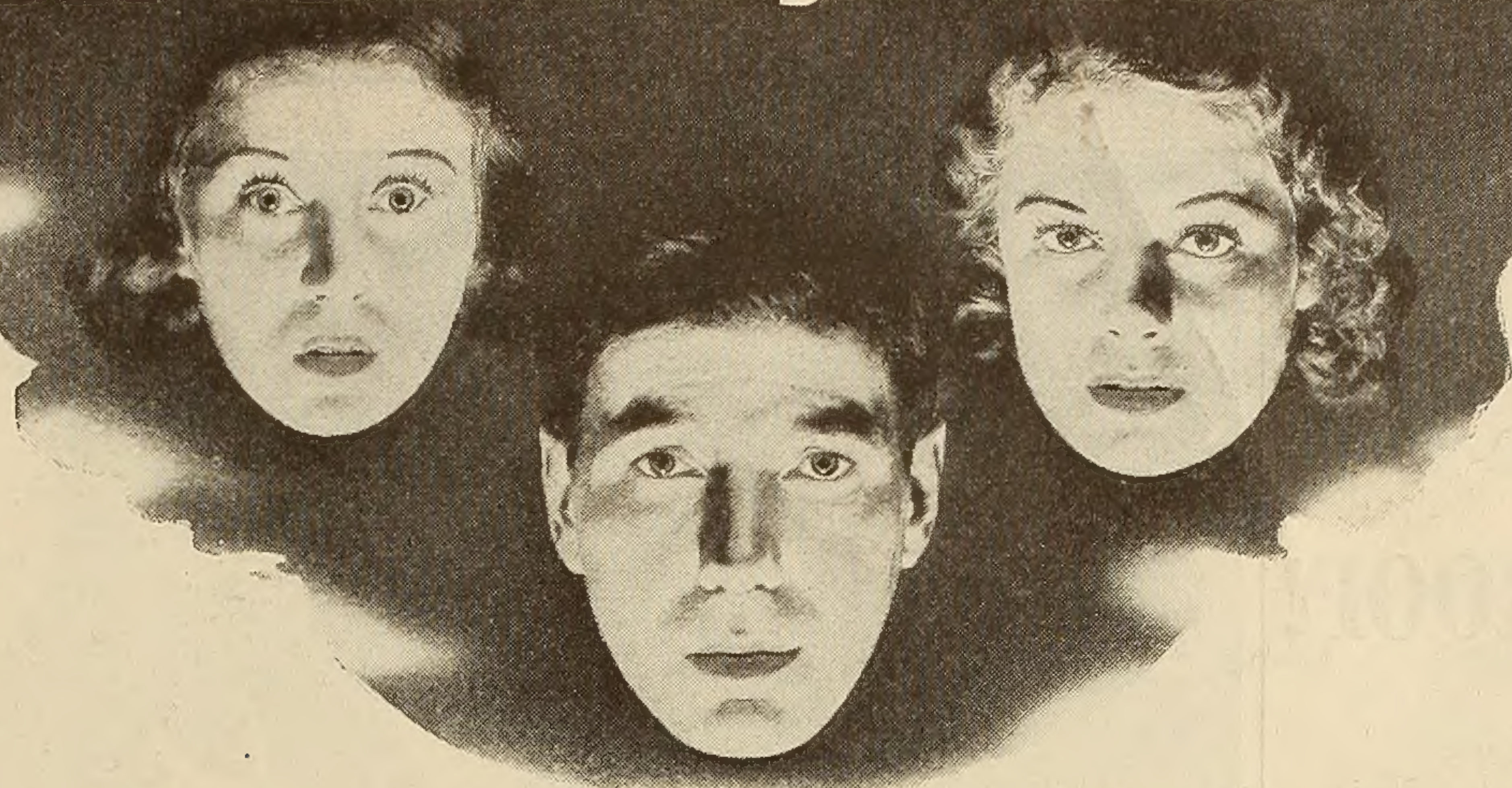


—Fawcett Photo by Rhodes

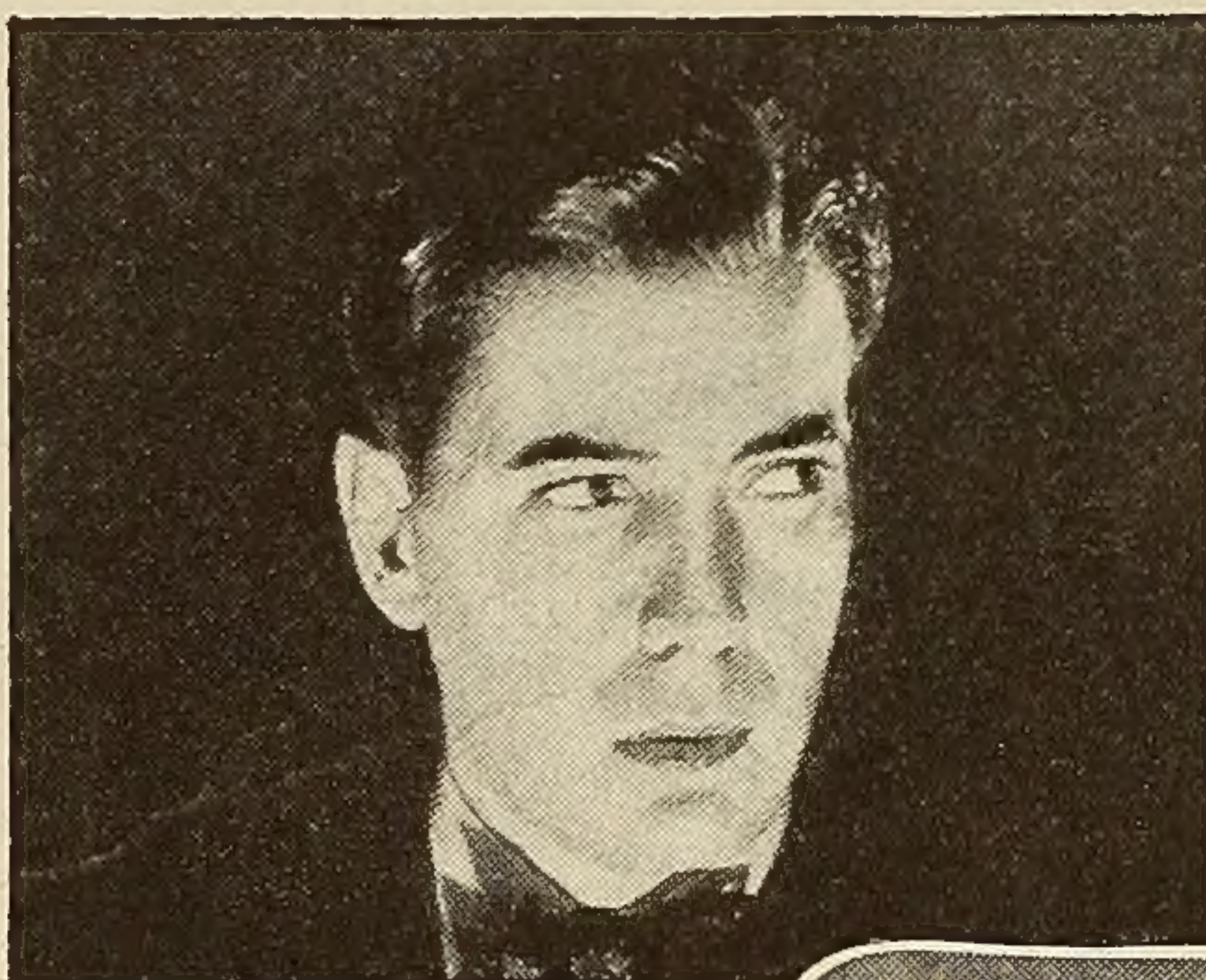
Now that he's agreed to swap bachelorhood for the marriage state, Buddy looks as though he wants to swap horses with his fiancée, Mary Pickford



The Screen Brings America's  
**INVISIBLE TERROR** Right Out Into the Open!



# "BLACK LEGION"



## DEATH TO! SQUEALERS!

That's the law of this devil cult—the body and soul pledge made by every man who *for thirty pieces of silver* buys the privilege of killing his neighbor! Leave it to Warner Bros. to be the first to bring to the screen the *whole* savage, terrible behind-the-scenes story of these Midnight Marauders of the Midwest! All of it—every bullet-riddled paragraph—hurled across the screen with the dramatic fury of another "G-Men" or "I Am A Fugitive".

To producers, to director and to a great cast—brilliantly headed by Humphrey Bogart in a role even more intensely dynamic than his "Killer" of "Petri-fied Forest"—alike are due the plaudits of a million fans for making this thrilling indictment of the *world below the underworld* this month's tops in cinema excitement!

## BLACK LEGION OATH

In the name of heaven and hell,  
 by the powers of light and dark-  
 ness. ¶ I pledge my heart, my  
 brain, my body and my limbs  
 to executing the orders of  
 my superiors. ¶ I will show no  
 mercy and will submit to all  
 the tortures man can inflict  
 and suffer the most horrible  
 death rather than reveal a  
 single word of this, my oath...

**THE PICTURE OF THE MONTH**

*Warner Bros.*

**HUMPHREY BOGART**

DICK FORAN · ERIN O'BRIEN-MOORE

ANN SHERIDAN · Helen Flint · Joseph

Sawyer · Addison Richards · Eddie Acuff

Directed by ARCHIE MAYO





## DON'T BE A DROOP!



SAYS

*Jane Heath*

Do you know the difference between a "Droop" and a glamour girl? Nine times out of ten it's her eyes! And glamorous eyes are easy to have... just slip your lashes into KURLASH, and in 30 seconds they'll be curled back in an entrancing sweep. KURLASH is that handy little beauty necessity that curls your lashes without heat, cosmetics, or practice. \$1 at all good stores.



*Use this*

• THE worst kind of "Droop" is the one who is a "Beetling Droop," with heavy, sinister eyebrows, or a fringe of unwanted hair ruining her hairline. But you don't have to be one! Use TWEEZETTE, that clever little automatic gadget for painlessly removing unwanted eyebrow and face hairs. \$1 everywhere.



*and then this*

• BUT curling and grooming aren't enough. You must color those sweeping lashes. LASH-PAC is your purse-size mascara in a neat lipstick shape, with a tiny brush, all ready to use, popping out of the other end. Comes in brown, blue, green and black. Only \$1.

*Kurlash*

### MAIL THIS TODAY

To: JANE HEATH, Dept. FW-2  
The Kurlash Company, Rochester, N.Y.  
The Kurlash Company of Canada, at Toronto, 3

Please send me, free, your booklet on eye beauty, and a personal coloring plan for my complexion.

Eyes \_\_\_\_\_ Hair \_\_\_\_\_ Complexion \_\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
(please print plainly)

## Hollywood Highlights

[Continued from page 8]



American Airlines Photo

Hold on, here we go! Kay Francis and Delmar Davis look just a wee bit startled as their plane leaves the ground

### Jean Fools 'Em

STUDENTS at the University of Southern California got a thrill when they discovered that the pretty little co-ed registered under the name of Jean Fullerton was really Jean Muir. Jean wanted to complete some courses she couldn't take up when she attended school in the east, so she quietly registered under her real name and started attending classes unrecognized as a movie star. It was a month before anyone got wise to her real identity.

### Still Dot-and Dashing

PARAMOUNT has, under contract, perhaps the most talented list of writers of popular songs.

They also have on the lot a telegraph operator named Lyle Tomerlin whose hobby is writing words and music.

Lyle turned out a little ditty which he took to Bing Crosby for criticism. Bing thought it a good song, so much so that he plugged it on his radio program.

The song is currently one of the outstanding hits of the country. You must have heard it—"South Sea Island Magic"?

Lyle Tomerlin is still a telegraph operator at Paramount. Nights he is playing around with another ditty.

### Har! Har! Har!

APPROXIMATELY 400 extras worked in Parnell and they all had to wear beards. Only a few of them could raise their own so the makeup man had to supply the false whiskers.

Then came trouble. When the call for lunch came the boys just couldn't keep the beards out of the soup.

So a parking space was provided where the boys could hang up the beavers while eating.

A few mixups after lunch but no real casualties.

### Really Serious

THIS studio publicity does not always work out the right way.

Per example.

In the build-up of Sonja Henie at Twentieth Century-Fox the famous skater was told to get into circulation while making her picture.

To step out, that is, at the dine and dance places, etc.

They selected Tyrone Power for an escort and now see what happened.

Tyrone and Sonja are really carrying on a heavy romance and have eyes nor ears for any one else.

Very very serious—their intimates say.

### Trailer Fan

BARBARA STANWYCK has solved the portable dressing room situation. Barbara went out and bought herself a trailer, fitted it up to her own satisfaction and comfort, had it hauled to her studio lot and uses it as a dressing room. She has slept there nights when she worked late.

A little Neon sign on the trailer indicates that it is "Stanwyck's Shanty."

### Ain't Love Grand!

THAT Dick Powell and Joan Blondell were truly happy honeymooners was illustrated a few days after their return from New York where they spent the first part of their honeymoon.

Dick and Joan, Joan very cute in blue slacks, crossed Hollywood Boulevard and Vine streets hand in hand, breathlessly heading for luncheon.

[Continued on page 12]



There she sat . . .  
**TENSE...SILENT...WATCHING!**



The most vividly emotional  
role in the entire career of this  
great dramatic star you love!  
. . . Not even in "The Dark  
Angel" nor in "These Three"  
did she approach the excite-  
ment and power of this never-  
to-be-forgotten role . . .



**SAMUEL GOLDWYN** *presents*  
**MERLE OBERON**  
**BRIAN AHERNE**  
in  
*Beloved Enemy*  
with  
**HENRY STEPHENSON • JEROME COWAN**  
**DAVID NIVEN • KAREN MORLEY**

Directed by H. C. POTTER

RELEASED THRU UNITED ARTISTS



# DO THIS FOR YOUTHFUL LIPS

Use Tangee every day—see it change to the one shade most becoming to you...from orange in the stick to natural blush-rose. Only Tangee has this Color Change Principle. Tangee isn't paint—can't give you a "painted look". Paris says, "Look natural". Use Tangee. On your cheeks, use Tangee Rouge, with same Color Change Principle for natural youthful color.



Just Before Bed, use Tangee—feel it smooth and soften your lips. No more faded "morning look"...Do not confuse Tangee Natural—whose special cream base soothes lips—with cosmetics you must remove at night. Try Tangee. Two sizes: 39¢, \$1.10. Or send coupon for 24-Hour Miracle Make-up Set.

• BEWARE OF SUBSTITUTES! There is only one Tangee—don't let anyone switch you. Be sure to ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.



Painted

Tangee

World's Most Famous Lipstick  
**TANGEE**  
ENDS THAT PAINTED LOOK



## "24-HOUR MIRACLE MAKE-UP SET"

The George W. Luft Co., 417 Fifth Ave., N. Y. C.  
Rush "24-Hour Miracle Make-Up Set" of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). (15¢ in Canada.)

Check Shade of Powder Desired ☐ Flesh ☐ Rachel ☐ Light Rachel

Name \_\_\_\_\_ (Please Print)

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ F27

## Hollywood Highlights

[Continued from page 10]



—Fawcett Photo by Rhodes

W. S. Van Dyke, Jean Harlow, Bill Powell, and Wesley Ruggles took time out from their screen activities to dine and chat at a popular night spot

And they never stopped until they landed right at the door of Sardi's, a favorite eating place of theirs and others of the film colony.

But, to Dick's dismay, they could not get in.

Reason—Sardi's had been gutted by fire three days previously. They evidently had not heard of it.

And if you don't call that living in a world of their own—then what!

### Bob Burns Tells This One

BOB "BAZOOKA" BURNS of Van Buren, Arkansas, has decided to reveal a secret which he had nourished to his breast for 18 years.

Bob admits he won the World War, thus settling for all time controversy as to just who did win it.

Let Bob tell it:

"The boys of my detachment were in a dugout and feeling mighty low. I decided to cheer them up a bit and got out my old Bazooka which I always toted with me. I played the whole night long and the very next day came the Armistice. So me and my old Bazooka fixed for the boys to go home and won the war. And if we didn't, who did?"

### House on a Hill

OUT on Beverly Boulevard, the swanky highway which leads through Beverly Hills to the Pacific Ocean, stands untenanted on a hill side, a beautiful home which has never been occupied during the several years it has been built.

It represents an investment of close to \$100,000, is owned by Rudy Vallee and was bought to be the home of Mrs. Rudy Vallee.

She never occupied it. Recently she died after a long illness.

They say, when she was strong enough

to do so, the pretty girl whose life was so saddened used to stop by and wander through the place.

Close friends of the family say that Fay  
[Continued on page 14]



Smiling sophisticates! Adolphe Menjou and his lovely wife (Veree Teasdale) are snapped by our lens expert as they attended a recent preview





**DON CORRADO ROMANO**  
*founder of*  
**ROMANO'S**  
 COIN SHOP

# OLD MONEY WANTED

*We Pay The World's Highest Prices*

**UP TO \$5000.00 EACH**

**Amazing Profits**  
 For Those Who Know  
**OLD MONEY!**

Many of these coins are now passing from hand to hand in circulation. Today or tomorrow a valuable coin may come into your possession. Watch your change. Know what to look for. Don't sell your coins, encased postage stamps, or paper money to any other dealer until you have first seen the prices that we will pay for them.

## WE WILL PAY FOR 1909 CENTS UP TO \$10.00 EACH

1860 Cents \$50.00 — Cents of 1861, 1864, 1865, 1869, 1870, 1881, 1890, \$20.00 each—Half Cents \$250.00 — Large Copper Cents \$2000.00—Flying Eagle Cents \$20.00—Half Dimes \$150.00—20c Pieces \$100.00—25c before 1873, \$300.00—50c before 1879, \$750.00—Silver Dollars before 1874, \$2500.00 — Trade Dollars \$250.00 — Gold Dollars \$1000.00 — \$2.50 Gold Pieces before 1876, \$600.00 — \$3 Gold Pieces \$1000.00 — \$5 Gold Pieces before 1888, \$5000.00 — \$10 Gold Pieces before 1908, \$150.00—Commemorative Half Dollars \$60.00—Commemorative Gold Coins \$115.00.

**PAPER MONEY**—Fractional Currency \$26.00 Confederate Bills \$15.00.  
 Encased Postage Stamps \$12.00.

**FOREIGN COINS**—Certain Copper or Silver Coins \$15.00.  
 Gold Coins \$150.00, etc.

*Don't wait! Send Dime Today for Our Large Illustrated List Before Sending Coins*

Address your envelope to:

**ROMANO'S COIN SHOP**

Dept. 161

Springfield, Mass.

**CUT FILL OUT AND MAIL TODAY!**

**ROMANO'S COIN SHOP, Dept. 161**  
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# A "Steele-Point" Etching of Ronald Colman

*This revealing story is the unexpected result of a friendly chat one evening between the author and the subject. Colman, because of his long friendship with Steele, divulged many facts and facets of his life hitherto unpublished. The author has contributed to many national publications and has been an associate producer at RKO studios*

By Joseph Henry Steele

**H**IS eyes are penetrating, clear and brown.

In conversation his jaws close decisively, his lips firmly, and his sentences sharply. He likes women and approves of marriage which he considers the ideal state. He brands as false his reputation as a woman-hater.

His name is Ronald Charles Colman.

He taught himself the piano. He plays it indifferently and only when alone. He never wore a moustache until he went into the movies.

He has a bass voice. He was born at Richmond, Surrey, England, on February 9, 1891. He wears no makeup in pictures. He has a very great affection for Erich Remarque's *The Road Back* and Richard Aldington's *Death of a Hero*.

He wants security; beyond that he has no interest in accumulating a large sum of money. His employers do not understand this. He prefers biographical novels. He wears high-ankled shoes when playing tennis, which he plays rather well.

His first professional appearance was at the age of seventeen as a banjo player at a Masonic smoker. If he had to spend the rest of his life on a desert island and had the choice of only two authors he would choose Dickens and Shakespeare.

**S**PASMODICALLY he becomes very systematic and then reverts to an innate dislike for rule and order. He is not considered a wit by his close friends. He has a keen appreciation of satire and broad burlesque. He is especially fond of French and Italian dishes.

His attitude towards life was influenced strongly in his youth by the essays and letters of Robert Louis Stevenson. He does not play golf. He has very rare periods of depression and is usually cheerful and philosophical. He does not like fancy shirts.

He would rather have been a writer or singer, if he could have excelled in these arts. He does not like to go shopping.



Joseph Henry Steele

He is very familiar with the poems of Byron, Shelley and Keats. He does not betray his British origin except under stress of great excitement when all manner of characteristic British idioms and epithets burst out.

He seldom goes to Hollywood parties and when he does he is the last to leave. He is very punctilious. He has never owned a Rolls-Royce. He is not a good swimmer. He subscribes to *Vanity Fair*, *Time*, *London Sketch*, and *National Geographic*.

He is an exceedingly poor after-dinner speaker. He wears no jewelry. He con-

Colman's impersonation of Conway in *The Lost Horizon* soon to be released by Columbia is regarded by critics as the finest work he ever has done before the camera.

siders Greta Garbo a great actress. In formal attire he likes to go without a hat.

He loves leaving a port but hates arriving at one. He has a wire-haired terrier. He never wears spats. He enjoys a prize-fight and a football game about once a year. His hair is brown. Every four or five years he reads *David Copperfield*.

He thinks London the most interesting city in the world. He has never had a physical trainer. His clothes are made wherever he happens to be. He considers William Powell the most amusing person he knows, about four o'clock in the morning.

**H**E CONSIDERS *Beau Geste* the best picture he has ever made. He never wears a cap. He is a fatalist. He thinks "good breaks" have had a greater influence in his life than premeditated plans.

He thinks the experience of his first year in the United States taught him the most. He thinks good health and a decent philosophy the most important things in life. He does not like personal appearances.

His favorite silent picture was *Intolerance*  
[Continued on page 94]



# NATURE IS STINGY WITH TOOTH ENAMEL

THIS BEAUTIFUL ENAMEL..ONCE WORN AWAY..  
NEVER GROWS BACK—NEVER!



be  
safe.

Protect precious enamel.  
Once lost, it's gone forever. Be safe and win  
flashing new luster with  
absolute security!

Nature restores skin, hair, nails—but never  
tooth enamel. Those precious surfaces,  
once worn away, are gone forever. Beauty  
goes with them...decay attacks teeth...  
the days of enchanting young teeth are over.

Guard those precious surfaces! Now  
science brings you the *utterly safe* tooth  
paste. One that cleans by an entirely new  
principle. That uses no chalk or grit or  
harsh abrasive.

## *Pepsodent alone contains IRIUM*

Pepsodent containing IRIUM brings flashing  
luster to teeth—cleans them immaculately—  
freshens mouth—stimulates gums and free flow-  
ing saliva—yet does so with the *safest action ever  
known in tooth pastes.*

Because IRIUM—the thrilling new dental  
ingredient—removes film without scouring or  
scraping. It *lifts* the clinging plaque off teeth  
and washes it gently away. It leaves the enamel  
surfaces *spotlessly clean*—then polishes them to a  
brilliant luster you never even saw before!

It's an *amazing* advance in tooth beauty and  
safety. In just a few days your teeth sparkle with  
alluring brilliance that everyone *notices*. Buy a  
tube of Pepsodent containing IRIUM. Begin *now*  
to use this new method that brings flashing  
luster to your teeth with *absolute safety*.

## BECAUSE OF IRIUM..

Pepsodent contains NO GRIT  
NO PUMICE. —*Utterly Safe!*

## BECAUSE OF IRIUM..

Pepsodent contains NO SOAP.. NO  
CHALK. Gently floats film away,  
instead of scrubbing it off.

—*Utterly Thorough!*

## BECAUSE OF IRIUM..

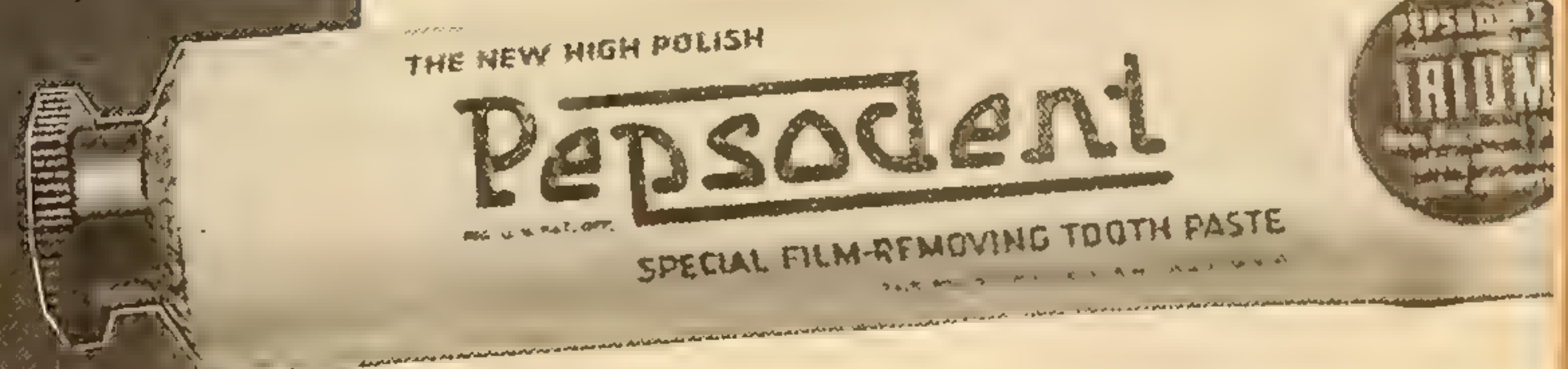
Pepsodent tones up gums and  
promotes free-flowing saliva.

—*Utterly Refreshing!*

Pepsodent alone among  
Tooth Pastes contains IRIUM

be safe.

Change to **PEPSODENT TOOTH PASTE**  
IT ALONE CONTAINS **IRIUM**





# Meet Irene—A Hollywood Queen



Irene Colman—Right in the swim as a "gold digger" in Warner Brothers' *Gold Diggers of 1937*, and now ready to plunge into bigger and better screen rôles

IRENE COLMAN is a dark, coal-eyed brunette of the Kay Francis type. A wealth of experience has been crowded into her twenty-three years of adventurous living. She has been college co-ed, trained nurse, artists' and photographers' model, and stage and screen player. She got her start appearing in amateur theatricals at Goodman's Theatre in Chicago, following that with stage appearances on Broadway and with Earl Carroll's show at Palm Island Casino, in Miami.

As one of the "Gold Diggers" in the Warner Brothers' musical, *Gold Diggers of 1937*, Irene recently finished touring the country with twelve other beauties to give people in every section of the nation a taste of the glamour that is Hollywood. This stage to stage transcontinental railroad hegira of a stream-lined troupe of charmers is noted in Hollywood as the biggest studio advertising stunt ever pulled.

You look at her jewel-like sparkling

eyes and understand right away why she won the Los Angeles Examiner's contest for the most beautiful eyes of Hollywood in 1935. But her eyes are not her only attraction. This shapely actress has a personality which is the epitome of appeal and charm.

Tragically hard breaks at important times have not stopped the ebony-tressed actress in her quest for stardom. Laryngitis struck her while she was grooming for her biggest part in Broadway's *Say When*. But she is coming along fast in Hollywood, where her beauty is opening all eyes.

A distinguished accomplishment of which few people know is her flawless handwriting. She says it comes natural to her, that she has never worried herself over the study of penmanship.

Among the important pictures in which she has appeared since answering the siren-call of Hollywood are *Gold Diggers of 1937*, *Anthony Adverse*, *Suzy*, *Three Men on a Horse* and *God's Country and a Woman*.

## Women

HERE'S SPECIAL WORK OFFERING YOU...

UP TO **\$23** IN A WEEK

and all of your own Dresses FREE of a penny cost



DRESS AND SHARKSKIN JACKET \$3.98

### No Experience or Investment Needed

This offer is open to all women—single or married—who need money and are ambitious enough to accept this easy way to get it. You just represent the world's leading dress-making plant—Fashion Frocks, and show the gorgeous new 1937 spring dresses to friends and neighbors. It is interesting, pleasant work because all women love to look at the smart new dress styles and will be glad to give you their orders—especially when you save them real money. You can earn up to \$23, and even more, in a week for yourself, besides you can get your own dresses without a penny of cost, to wear and demonstrate. Send no money. Just mail coupon for amazing free offer.

Send for Style Portfolio  
126 LOVELIEST  
Spring DRESSES  
many as \$2.98  
low as



3 PIECE \$5.98  
NAVY TAFFETA SUIT

Fashion Frocks styles this new Spring Season are more exquisite than ever. They are last minute styles direct from fashion headquarters in Paris and Hollywood, and are worn and approved by some of the best dressed Movie Stars. Fashion Frocks are nationally advertised in all the big women's magazines and are endorsed by leading Fashion Editors. They are never sold in stores, but by authorized representatives only.

### New Home Plan Starts You No House-to-House Work

Get details of our Special Plan that enables you to get started easily and quickly, without canvassing house-to-house. We will help you build up a successful, permanent dress business—working full or spare time—that pays you a good regular income.

### Send Free Coupon

Mail coupon at once for this marvelous free opportunity. Get the whole story how you can make up to \$23 or more in a week and get your own dresses free of any cost. No obligation and no money necessary. Rush coupon today.

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Fashion Frocks, Inc.  
Dept. PP-225, Cincinnati, O.  
Tell me how I can represent Fashion Frocks—make up to \$23.00 in a week and get sample dresses free to wear. I wear Size.....

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**SAMPLE DRESSES YOU CAN WEAR FREE OF ANY COST**  
Send no money  
Just mail  
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*No wonder...*  
*we can make this amazing offer*  
 IF YOU DO NOT **Reduce** AT LEAST  
**3 INCHES in 10 DAYS**  
*...it will cost you nothing!*



"Reduced My Hips 9 Inches" Says Miss Healy  
 "I am so enthusiastic about the wonderful results from my Perfolastic Girdle. It seems almost impossible that my hips have been reduced 9 inches without the slightest diet."  
 —Miss Jean Healy, 299 Park Ave., New York

Thousands of attractive women owe lovely, slender figures to Perfolastic!

**B**ECAUSE we receive enthusiastic letters from women all over the country in every mail... because we find that most Perfolastic wearers reduce their waist and hips *more* than 3 inches in ten days... we know we are justified in making YOU this amazing offer. We are upheld by the experience of not one but thousands of women. The letters below are but a few examples chosen at random.

**Massage-like action reduces quickly!**

You need not diet or deny yourself the good things of life. You need take no dangerous drugs or tiring exercises. You *appear* inches smaller the minute you step into your Perfolastic, and then comfortably, quickly... without effort on your part... the massage-like action *actually* reduces you at just those spots where excess fat first accumulates.

**Read these amazing unsolicited letters!**



"LOST 60 POUNDS"  
 "I have reduced my waist 9 inches, my hips 8 inches and lost 60 pounds! I can't thank Perfolastic enough."

Mrs. W. P. Derr,  
 Omaha, Neb.

"A GIRDLE I LIKE"  
 "I never owned a girdle I liked so much. And I reduced 26 pounds."

Miss Esther Marshall,  
 Vallejo, Calif.

"6 INCHES FROM HIP"  
 "I lost 6 inches from my hips, 4 inches from my waist and 20 lbs."

Mrs. J. J. Thomas,  
 New Castle, Pa.

"HIPS 12 INCHES SMALLER"

"I just can't praise your girdle enough. My hips are 12 inches smaller."

Miss Zella Richardson, Scottsdale, Pa.

"LOST 49 POUNDS"

"Since wearing my Perfolastic I have lost 49 pounds. I wore a size 40 dress and now wear size 36."

Miss Mildred DuBois, Newark, N. J.



"REDUCED FROM SIZE 42 TO SIZE 18"

"I used to wear a size 42 dress and now I wear an 18! I eat everything."

Mrs. Essie Faust,  
 Minneapolis, Minn.

"REDUCED 6½ INCHES"

"Lost 20 pounds, reduced hips 6½ inches and waist 5 inches. I should be lost without Perfolastic."

Mrs. I. C. Thompson,  
 Denver, Colo.

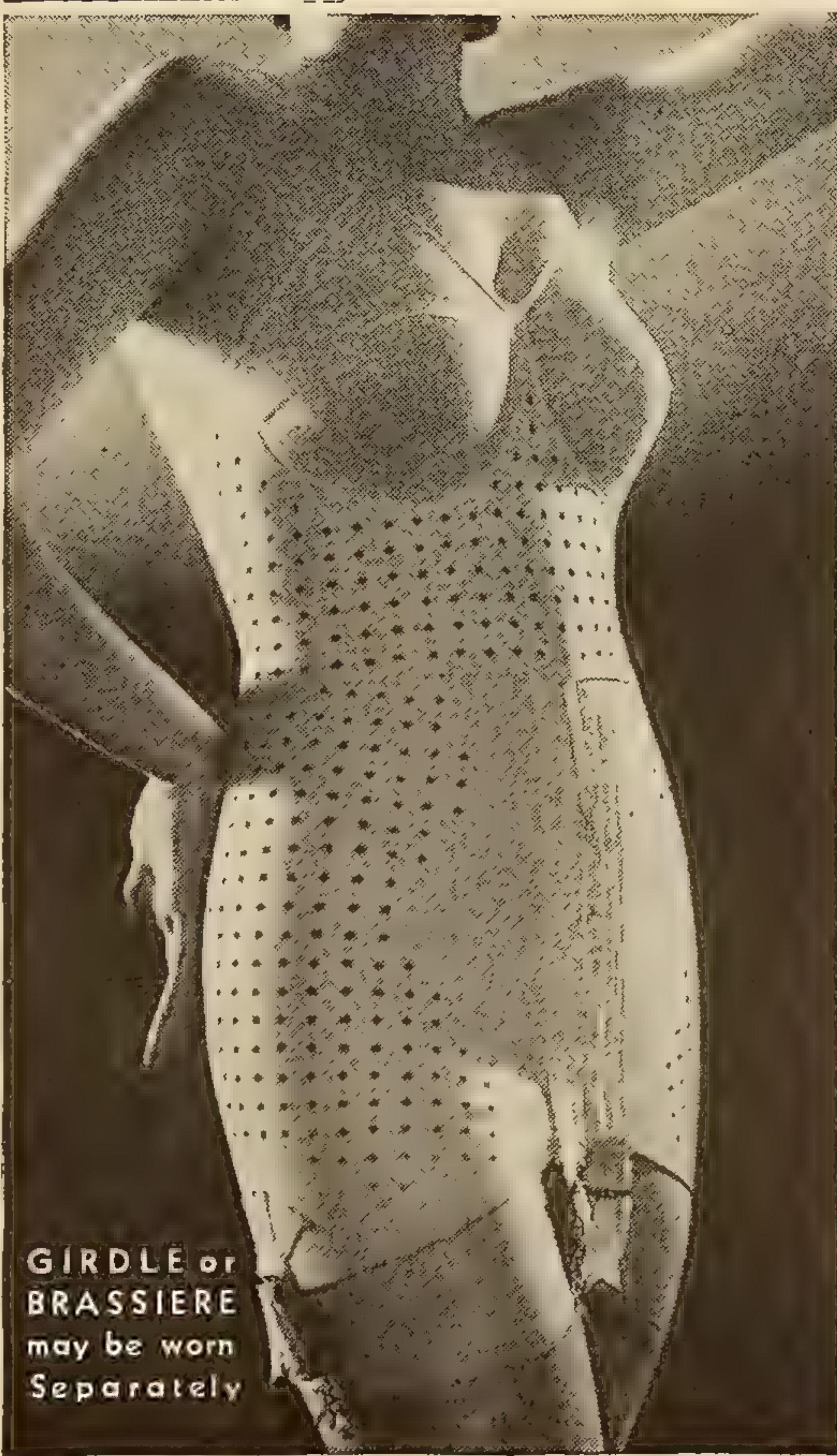
"SMALLER AT ONCE"

"I immediately became 3 inches smaller in the hips when first fitted."

Miss Ouida Browne,  
 Briarcliff Manor, N. Y.

The excerpts from unsolicited letters herewith are genuine and are quoted with full permission of the writers.

*Delbert J. Thompson*  
 Notary Public



GIRDLE or  
 BRASSIERE  
 may be worn  
 Separately



"REDUCED FROM 43 TO 34½ INCHES!"

"My hips measured 43 inches. I was advised to wear Perfolastic after a serious operation and now my hips are only 34½ inches!"

Miss Billie Brian, La Grange, Ky.

"LOST 47 POUNDS"

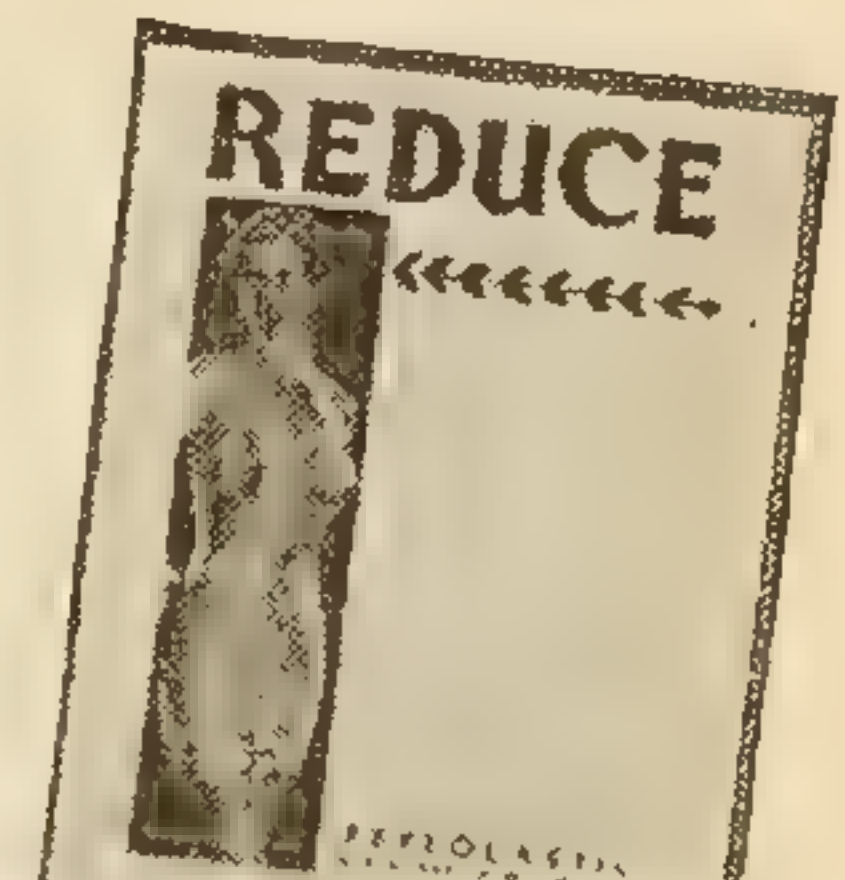
"When I first got your girdle my hips measured 51 inches and I weighed 215 pounds. Now I measure 42 inches and weigh 168 pounds."

Mrs. E. M. Riggins, Memphis, Tenn.

**Surely you would like to test the PERFOLASTIC GIRDLE and BRASSIERE... for 10 days without cost!**

You cannot afford to miss this chance to prove to yourself the quick reducing qualities of Perfolastic! Because we are so sure you will be thrilled with the results, we want you to test it for 10 days at our expense. Note how delightful the soft, silky lining feels next to the body... hear the admiring comments of friends.

**SEND FOR FREE BOOKLET!**  
 Let us send you a sample of material and FREE illustrated booklet, giving description of garments, details of our 10-day trial offer and many amazing letters from Perfolastic wearers. Mail coupon today!



**PERFOLASTIC, INC.**

Dept. 72, 41 E. 42nd St., New York City  
 Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Uplift Brassiere, also sample of perforated material and particulars of your 10 DAY FREE TRIAL OFFER!

Name.....

Address.....

City..... State.....





**T**O regain lost weight is a simple matter when certain bodily functions are restored to normal.

Of foremost importance is the stimulation of digestive juices in the stomach to make better use of the food you eat... and restoration of lowered red-blood-cells to turn the digested food into firm flesh. S.S.S. Tonic does just this.

S.S.S. Tonic whets the appetite. Foods taste better... natural digestive juices are stimulated and finally the very food you eat is of more body value. A very important step back to health.

Forget about underweight worries if you are deficient in stomach digestive juices and red-blood-cells... just take S.S.S. Tonic immediately before each meal. Shortly you will be delighted with the way you will feel... your friends will compliment you on the way you will look.

S.S.S. Tonic is especially designed to build sturdy health... its remarkable value is time tried and scientifically proven... that's why it makes you feel like yourself again.

At all drug stores in two convenient sizes. The large size at a saving in price. There is no substitute for this time tested remedy. No ethical druggist will suggest something "just as good."

© S.S.S. Co.



# JUBILEE

—and a silver one at that,  
in honor of Adolph Zukor,  
motion picture pioneer

**T**WENTY-FIVE years ago three leading stage artists had the courage to sneer at the prejudices of Broadway and risk their reputations by temporarily deserting the stage for the screen.

This willingness to pioneer gave strength and dignity to an enterprise which was in its infancy and the subsequent growth of which makes possible the celebration this month of Paramount's Silver Jubilee for Adolph Zukor, commemorating his 25 years of activity as a maker of stars and screen entertainment.

The three players and their billings on Broadway at the time were: James O'Neill, in *The Count of Monte Cristo*, James K. Hackett in *The Prisoner of Zenda* and Minnie Maddern Fiske in *Tess of the D'Urbervilles*.

Early in 1912 Adolph Zukor was ambitious with plans for his newly formed production company in association with Daniel Frohman.

The company motto, "Famous Players in Famous Plays," was based upon his conviction that the public was ready for films of greater length and with more important stars than the current two-reelers.

He reasoned there was no better way to give the screen dignity and to erase the contempt in which the "movie" was then held than to present established players in plays of established merit.

If he could only win over the leading lights of the stage, the public would follow. But the theater did not care to acknowledge even a nodding acquaintance with its young and uncouth cousin, the "movie."

**J**AMES O'NEILL, father of playwright Eugene O'Neill had played the popular *Count of Monte Cristo* for thirty years. On tour much of the time, he had not become imbued with Broadway's antipathy towards the new medium—a circumstance which perhaps played no small part in his being the first to follow the lure of the cinema.

With O'Neill on his side, Zukor was ready to go ahead. If ever he lacked confidence in the idea all doubt had been dispelled by the success which he met upon showing the four-reel *Queen Elizabeth* starring Sarah Bernhardt, which he had imported from France a few weeks previously.

He placed *The Count of Monte Cristo* in production with the highest enthusiasm.

Immediately after this James K. Hackett turned a receptive ear to Famous Players' proposition and agreed to the filming of *The Prisoner of Zenda*.

Elaborate arrangements were set for the release of *The Count of Monte Cristo* as the company's first picture when a serious obstacle arose. A Chicago company was ready with another *Monte Cristo* picture, filmed from the unprotected novel from which the play had been adapted, in three reels.

Although it was felt the other picture was an inferior product, Zukor's determin-



Adolph Zukor has been identified with the making of pictures for the past twenty-five years

ation that nothing should jeopardize the success of Famous Players' first American release caused it to be placed temporarily in storage.

*Zenda* was rushed to completion, and released as the first picture, which proved to be a decided hit. And *Monte Cristo* duplicated its success at a later date.

By now the new producer had overcome his biggest hurdle. The names of Bernhardt, [Continued on page 89]





**Pretty, popular—on  
top of the world—the girls who  
guard against Cosmetic Skin**

**Y**OUNG THINGS have a way of knowing what's what in beauty care. Thousands of them everywhere are keeping skin exquisite—guarding against Cosmetic Skin—with Lux Toilet Soap.

The ACTIVE lather of this fine soap sinks *deep*, carries away from the pores every trace of dust, dirt, stale cosmetics. No dangerous pore choking—no risk of the tiny blemishes and enlarged pores that mean Cosmetic Skin!

You can use all the cosmetics you wish! But before you put on fresh make-up—ALWAYS before you go to bed, use Lux Toilet Soap. Keep your skin clear—smooth—*young*. You'll find it pays!



**LORETTA YOUNG...**



Star of the 20th Century—  
Fox Production "Love Is News"



Presenting herewith unbiased reviews of the latest screen offerings

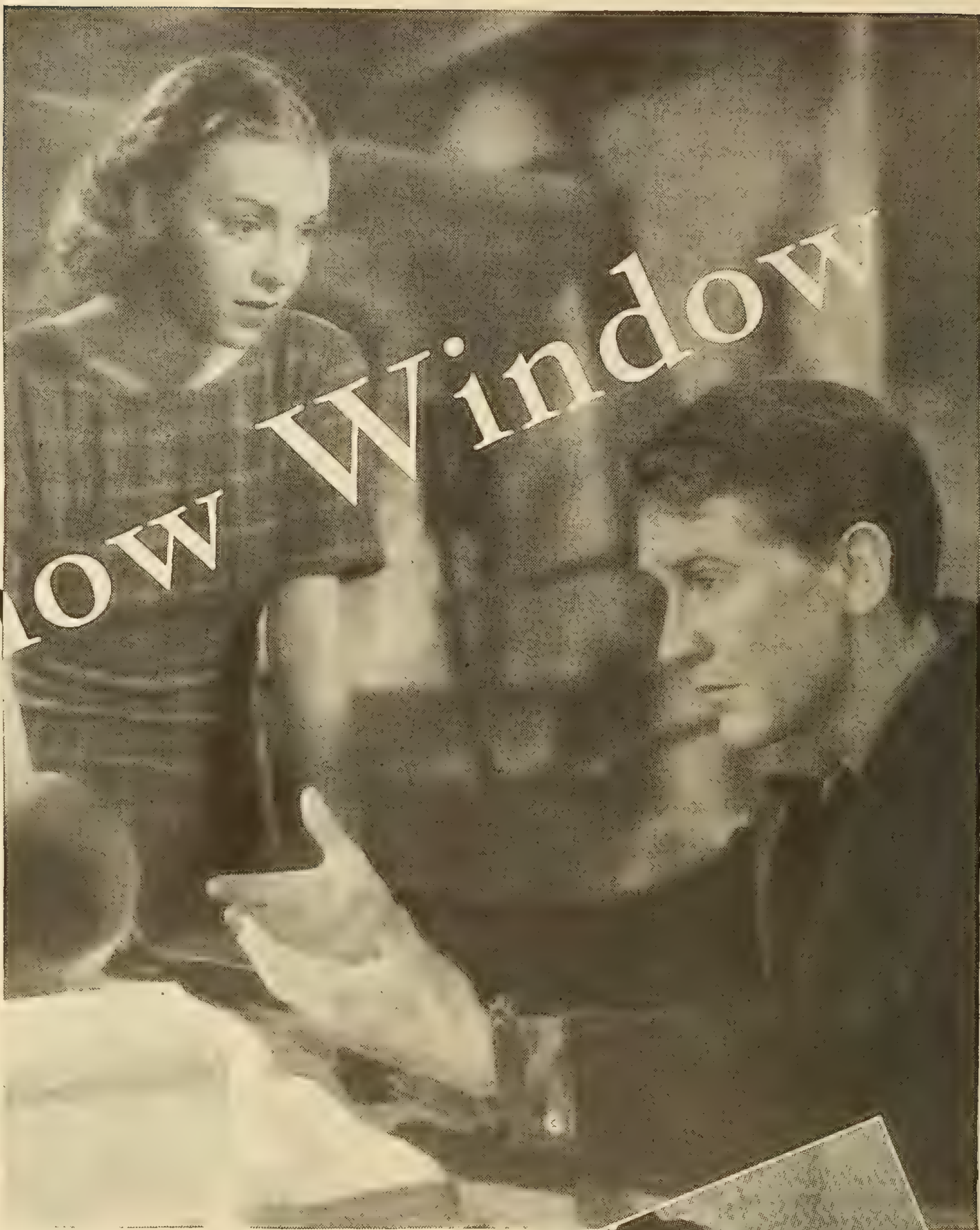
by

E. J. Smithson

# The

# Show

# Window



**WINTERSET**—A daring experiment is undertaken with striking success in this picture. Maxwell Anderson's blank verse play, powerfully rewritten for the screen, builds its story of miscarried justice to a startling ironic climax.

It took courage by the studio to import an unknown though highly talented stage cast for a major picture along such unconventional lines of questionable mass appeal. But the outstanding merit of the picture is overwhelming and the sterling performance of every member of the cast should win for all of them an enviable niche in pictures. A heavy vehicle designed for thinking, cultivated audiences, *Winterset* will gain momentum as more and more people see it and talk about its tremendously convincing story. We nominate it as the best picture of the past three years!

Burgess Meredith captures the heart with an impelling portrayal of the young man driven by hatred and bitterness to establish the innocence of his idealistic, radical father, who was electrocuted in Meredith's babyhood for a murder of which he was innocent.

The son's search for the real murderers leads the young man into the slums of New York. There he eventually finds them and there, too, he falls in love with the lovely sister of one of them.

Margo plays the sister rôle and gives the best performance of a career that is dotted with successes.

Eduardo Ciannelli is the cold-blooded, sinister Trock who committed the murder and superlatives would be weak words to describe his interpretation of this difficult rôle.

Every player in the cast deserves special mention for meritorious performance. The nicety of plot structure and beauty of language should gain for *Winterset's* author an immortal spot in literature. Every possibility in the written work is fully brought out in the picture, which thinking audiences will rank as exceptional.

The play's cynical irony and unconventional sociological and psychological implications mark it as an extreme innovation

**Margo and Burgess Meredith repeat their Broadway triumphs in RKO'S picturization of Maxwell Anderson's sensational play, *Winterset***

in pictures. It initiates a trend which will be welcomed by movie fans.—*RKO Radio.*

**LLOYDS OF LONDON**—To Darryl Zanuck should go a world of credit for his courage in tackling what appeared to everyone to be an impossible task—that of building out of the title *Lloyds of London*, a story that would have box-office appeal. But the Twentieth Century-Fox topman has done it, and movie fans are due for one of the finest film treats they can ever hope to enjoy. *Lloyds of London* is really a noteworthy picture and a distinct addition to the few great pictures of this or any other year. Under the expert direction of Henry King the picture never loses balance as it successfully encompasses a whole era of British history when England was fighting Napoleon for the supremacy of the seas; nor does it lose sight of the bright thread of romance that weaves in and out of the plot. No picture has ever received such careful and adroit treatment than this considering the magnitude of



**Tyrone Power, co-starring with Madeleine Carroll in *Lloyds of London* establishes himself as a star of the first magnitude**

events it has to portray. Tyrone Power, Freddie Bartholemew, Madeleine Carroll, Sir Guy Standing, C. Aubrey Smith, Virginia Field, Montagu Love and others contribute the best performances of their respective careers. Tyrone Power, after playing little better than bit parts in two previous pictures, will rate top billing in any film in which he appears from now on. His acting in *Lloyds of London* is as fine as the most critical could wish. By all means



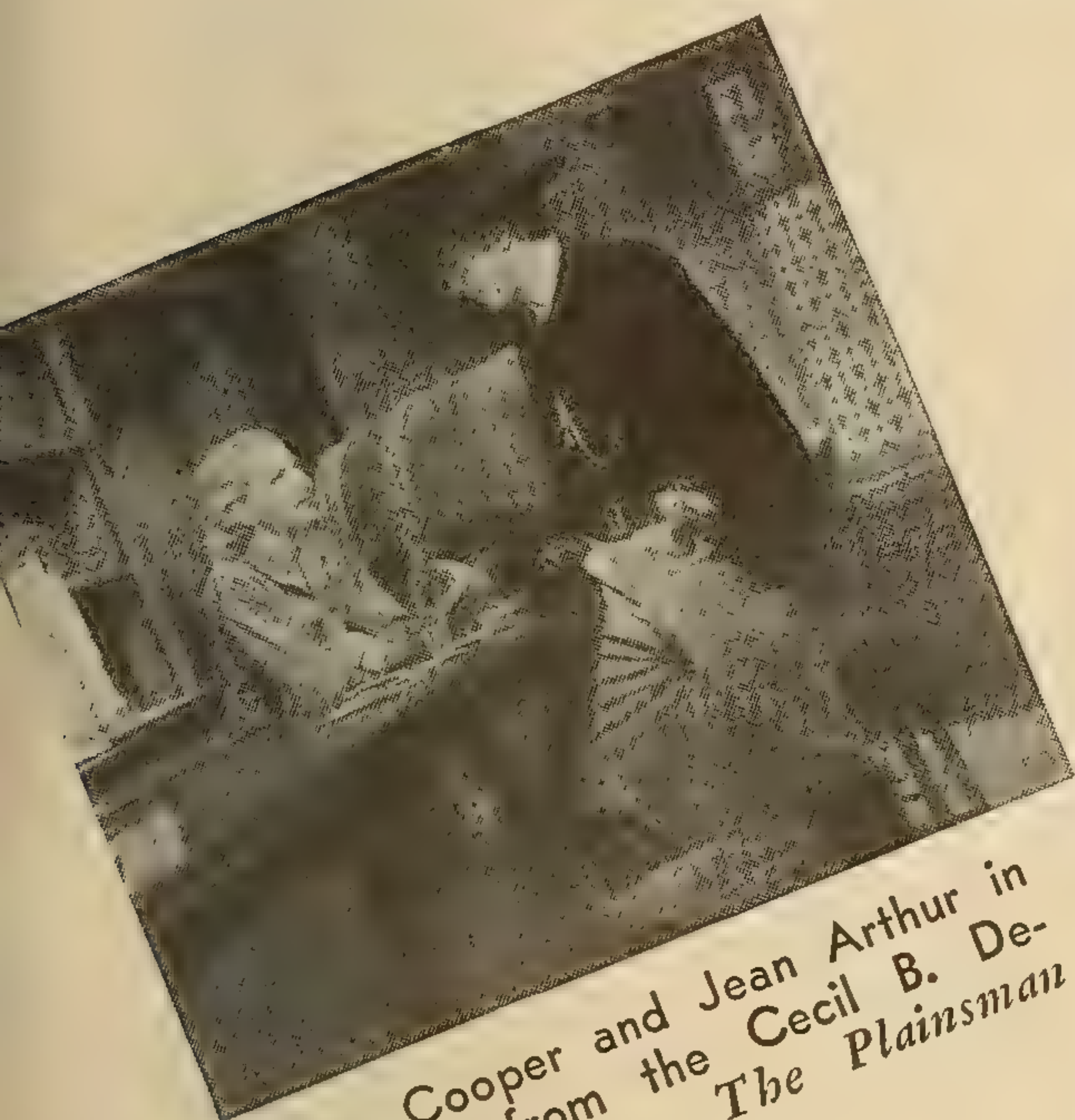
see this picture.—*Twentieth Century-Fox.*

**THE PLAINSMAN**—It is unfair of the critics to call this a "horse epic" or a "super western." It is neither. *The Plainsman* is a motion picture saga. It is a gripping, outstanding historical drama taking rank even above *The Covered Wagon* as a top-notch story of the American West.

Cecil B. DeMille presents probably his strongest picture. Woven around the plot of smuggling repeating rifles to the hostile Indians, the story has human drama which in many DeMille spectacles is submerged beneath a lavish and unconvincing pageantry. Gary Cooper has never been better than as Wild Bill Hickok. Jean Arthur is superb as Calamity Jane. Outstanding support is contributed by James Ellison as Buffalo Bill, Charles Bickford as the villain who imported the rifles, Helen Burgess as Mrs. Lew Cody, and Victor Varconi as Painted Horse.

Costuming is colorfully appropriate down to the smallest item. The dramatic surge of the picture has a terrific and unrelenting punch right through to the finish.

Added to its intrinsic appeal as a *Cavalcade* of the American West, the picture's stirring action appeal makes it a splendid film for every member of the family. It will be one of the year's best box office hits.—*Paramount.*



Gary Cooper and Jean Arthur in a scene from the Cecil B. DeMille production *The Plainsman*

#### BORN TO DANCE

—A sparkling film-musical that leaves nothing to be desired in the way of songs, dances, and comedy situations. Eleanor Powell proves her right to be called the world's greatest woman tap dancer. It's worth the price of ten admissions just to watch that girl hoof, and so far as this reviewer goes he wouldn't trade her off for two Fred Astaires—and that's what Aunt Lizzie would call a genuine Powell fan. The girl really *was* born to dance if ever a girl was! And while we're raving over Eleanor we want to put this in the record—she's tops too, when she sings and acts.

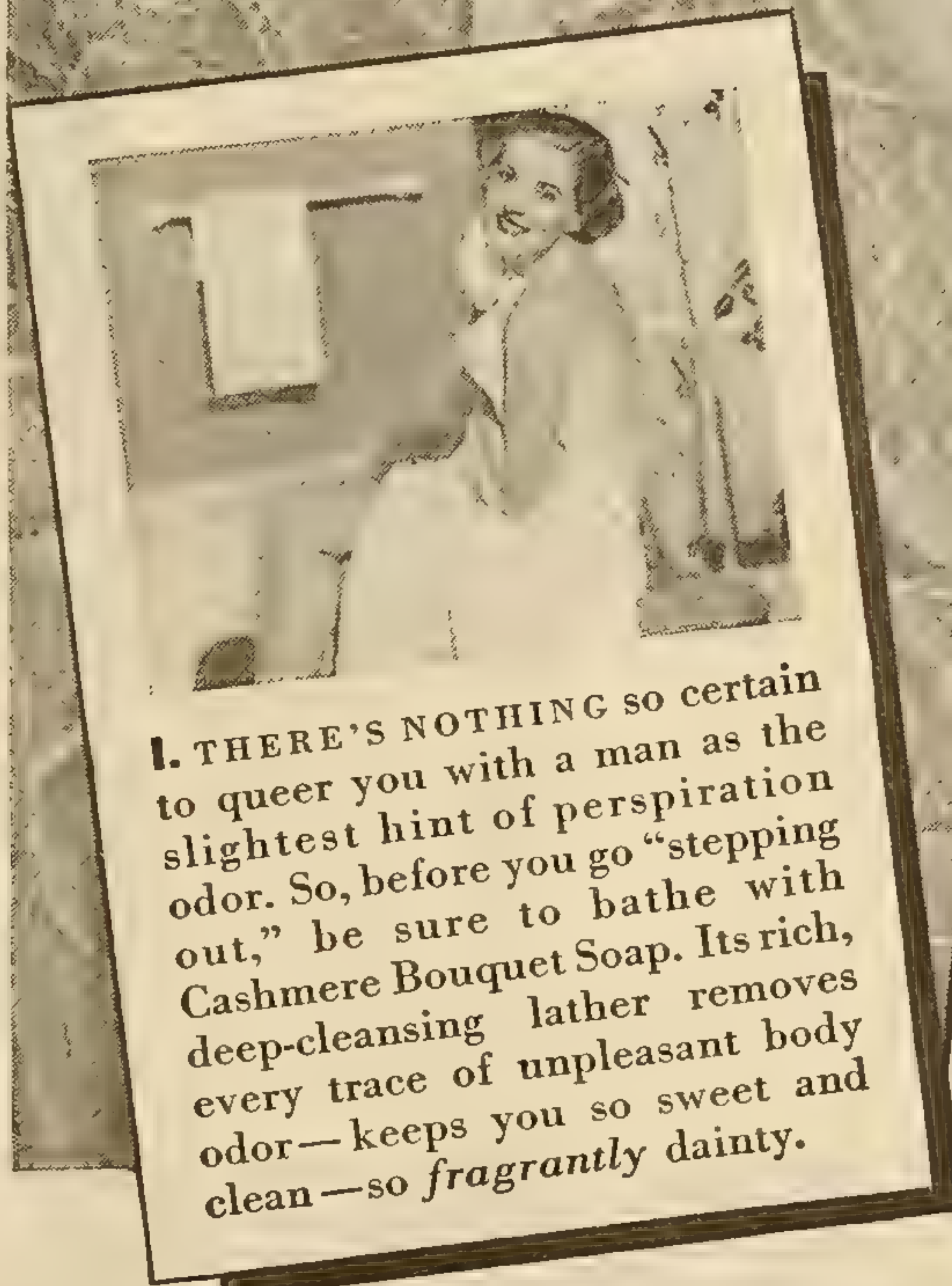
But after all, Eleanor isn't the whole show. James Stewart's acting is above par and his singing of "Hi, Babe" above that. Frances Langford's warbling of "Swinging the Jinx Away" and "Easy to Love" is a delight to the ear. Virginia Bruce, prettier than ever, takes care of her rôle in a way [Continued on page 24]

*Gentlemen don't talk about it... but*



A GIRL CAN'T BE TOO CAREFUL  
...AND THE LOVELIER WAY TO  
AVOID OFFENDING IS A  
BATH WITH PERFUMED

**CASHMERE BOUQUET SOAP!**



1. THERE'S NOTHING so certain to queer you with a man as the slightest hint of perspiration odor. So, before you go "stepping out," be sure to bathe with Cashmere Bouquet Soap. Its rich, deep-cleansing lather removes every trace of unpleasant body odor—keeps you so sweet and clean—so *fragrantly dainty.*



2. WHEN YOU dine and dance with *him* how safe you'll feel from any danger of offending! How much more *alluring* you'll be, too, with Cashmere Bouquet's flower-like perfume still lingering lightly about you! Isn't it wonderful that such a lovely soap costs only 10¢ a cake?

#### KEEPS COMPLEXIONS LOVELY, TOO!

Cashmere Bouquet's lather is so gentle and caressing, yet it goes right down into each pore and removes every bit of dirt and cosmetics... makes your skin radiantly clear, alluringly smooth. No wonder fastidious women everywhere now use nothing but this pure, creamy-white soap for both the face and bath. Why don't you use it too?



NOW ONLY 10¢ at all drug, department, and ten-cent stores

**THE ARISTOCRAT OF ALL FINE SOAPS**



## The Show Window

[Continued from page 23]

that leaves no room for criticism. Buddy Ebsen hoofs and sings in the typical Ebsen manner—and that's plenty good enough for anyone's money. Sid Silvers and Una Merkel steal the show whenever they appear. Raymond Walburn as the testy skipper, provides his share of laughs. In passing out bouquets, we've reserved an extra large one for Director Roy Del Ruth who is really responsible for making *Born to Dance* click, in big league fashion. Don't miss it!—M-G-M.

GO WEST, YOUNG MAN—With the alluring Mae West heading the cast and ably supported by Warren Williams, Lyle Talbot, Alice Brady and Randolph Scott, this screen version of the sensational stage success, *Personal Appearance*, loses none of its entertainment value. In fact, with Mae West taking full advantage of her comedy lines and gags, the screen version is even better.

Impersonating an actress who is handicapped in romance by a no-marriage clause in her contract and likewise by the vigilant guardianship of her "public relations advisor," Warren Williams, the glamorous Mae is at her best—and Mae at her best leaves nothing to be desired.

Henry Hathaway deserves a world of credit for his sparkling direction.—Major Studios.

GARDEN OF ALLAH—Beyond argument this screen version of Robert Hitchers' desert romance is one of the most beautiful color pictures ever made. The photograph effects, the exceptional musical score, and the splendid direction afford an unusual background for the romance itself. Charles Boyer as the renegade monk gives an unforgettable performance and one that is certain to win him high and well-deserved praise. Marlene Dietrich, co-starring with Boyer, has a rôle perfectly suited to her talents and she, too, will find a public eager to give her acclaim. Included in the supporting cast are such screen notables as Basil Rathbone, C. Aubrey Smith, Joseph Schillkraut, Lucile Watson, Alan Marshal, John Caradine, and Charles Waldron. Tilly Losch, famed European dancer, contributes a memorable dance number in her rôle of dancing girl. *The Garden of Allah* is a MUST picture. See it by all means.—Selznick.

THEODORA GOES WILD—And so will you when you have an opportunity of enjoying one of the best pictures in months. Irene Dunne, as the prim, reserved New England miss who writes a best-selling sexy novel and who then, through circumstances over which she apparently has no control, has to live the life of one of her gaudy characters, has a rôle that fits her like the proverbial "T." You'll see a different Irene Dunne in *Theodore Goes Wild*, and you'll like her even better than you did in *Showboat*. Co-starring as the "man in the case" Melvyn Douglas takes over the duties of his difficult rôle in faultless style. If ever an actor deserves high ranking it's the same Douglas fellow who has been climbing the success ladder faster than any other actor in Hollywood. Adding much to the fine quality of *Theodora Goes Wild*, is the supporting cast consisting of Mary MacLaren, Thomas Mitchell, Elizabeth Risdon, Margaret McWade, Robert Greig, Spring Byington, Leona Marule and Frederick Burton.—RKO Radio.

# WINNER!



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F. P. 237



**PENNIES FROM HEAVEN**—Catchy songs sung in typical Crosby style (which is plenty good enough for anyone's money), a plot that lacks nothing in the way of comedy situations, and with a cast that includes Madge Evans, Edith Fellows, Donald Meek, Louis Armstrong, John Gallaudet, Nydia Westman, Tommy Dugan and William Stack definitely tag this picture as the best of the Crosby productions. Crosby fans are due for quite a musical treat when the famous crooner sings "One, Two, Button Your Shoe," "Let's Call It a Heart," "*Pennies from Heaven*" and "So Do I." Sharing top honors along with Bing are Madge Evans and Edith Fellows both of whom deserve high praise for the excellence of their work. *Pennies From Heaven* is one of those pictures you mustn't miss.—*Columbia*.

**CAREER WOMAN**—A well-balanced picture as to story and cast and one that will prove to be a better and bigger box office draw than 20th Century-Fox expected. Dealing in satirical comedy with courts and lawyers and the circus stunts employed to impress moronic juries, *Career Woman* attempts—and succeeds—to show why justice is so often a mockery. Acting honors go to Isabel Jewell whose portrayal of the small town girl whose love affair has aroused a narrow-minded community in which she lives. Claire Trevor as the young girl lawyer, Michael Whalen as the city lawyer adept in courtroom showmanship, also deserve honorable mention for the effective manner in which they handle their difficult rôles. Included in the cast are Eric Linden, Virginia Field, Gene Lockhart, Edward S. Brophy, El Brendel, and Charles Waldron Sr. You're missing a film treat if you pass up *Career Woman*.—*Twentieth Century-Fox*.

**LOVE ON THE RUN**—Joan Crawford, Clark Gable and Franchot Tone keep *Love on the Run* in this gay story of two rival European correspondents for American newspapers, vying for the attentions of a million-heiress. Joan gives her "no count" fiancée a royal run-around and leaves him waiting at the church while she departs for parts unknown. As a fugitive from headlines, reporters become her pet hate. Clark Gable's gesture in rescuing her from his persistent rival, Franchot Tone, gives him top billing in Miss Crawford's favor *UNTIL* she discovers that he, too, is a noted news gatherer—*then the fun begins!* The resulting adventures are exciting and ex-cruciatingly funny.

In the supporting cast, Reginald Owen, and Mona Barrie stand out as a scheming pair of scoundrels. Ivan Lebedeff, William Demarest and Charles Judels portray their parts convincingly. The perfect timing and reckless comedy pace engineered through W. S. Van Dyke's direction, is a potent contribution to the success of the picture.—*M-G-M*.

**Next Month  
be sure to read  
"Bedtime Stories  
of the Stars"**

**"DIRT POCKETS"  
IN YOUR SKIN!**

**When Pores Become Clogged They Become Little "Dirt Pockets" and Produce Blackheads, Enlarged Pores, Muddy Skin and Other Blemishes!**

By *Lady Esther*

When you do not cleanse your skin properly, every pore becomes a tiny "dirt pocket." The dirt keeps on accumulating and the pore becomes larger and larger and blackheads and muddy skin and other blemishes follow.

"But," you say, "it is impossible for 'dirt pockets' to form in my skin. I clean my skin every morning and every night." But, are you sure you *really* cleanse your skin, or do you only go through the motions?

#### Surface Cleansing Not Enough

Some methods, as much faith as you have in them, only give your skin a "lick-and-a-promise." They don't "houseclean" your skin, which is what is necessary.

What you want is *deep* cleansing! Many methods only "clean off" the skin. They do not clean it *out*! Any good housekeeper knows the difference.

What you want is a cream that does more than "grease" the surface of your skin. You want a cream that *penetrates the pores!* Such a cream, distinctly, is Lady Esther Face Cream. It is a cream that gets below the surface—into the pores.

#### Dissolves the Waxy Dirt

Gently and soothingly, it penetrates the tiny openings. There, it goes to work on

the accumulated waxy dirt. It breaks up this grimy dirt—dissolves it—and makes it easily removable. *All* the dirt comes out, not just part of it!

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# THE GIRL IN A MILLION GLORIFYING THE SHOW IN A MILLION!

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100 glamorous girls dancing on skates  
in dazzling ice-revels of breath-taking  
beauty!



## 'One in a Million'

introducing to the screen  
the lovely queen of the silvery skates!

**SONJA HENIE**

with

**ADOLPHE MENJOU**  
**JEAN HERSHOLT**  
**NED SPARKS**  
**DON AMECHE**  
**RITZ BROTHERS**

**ARLINE JUDGE**  
**BORRAH MINEVITCH**

and his gang

**DIXIE DUNBAR**  
**LEAH RAY**  
**SHIRLEY DEANE**

Directed by Sidney Lanfield  
Associate Producer Raymond Griffith

1937'S  
SPECTACULAR  
MUSICAL SMASH...  
SONGS YOU'LL REMEMBER  
AS THE HITS OF THE YEAR!...  
"One in a Million" "Who's  
Afraid of Love?" "The Moon-  
lit Waltz" "We're Back  
in Circulation Again"  
"Lovely Lady in  
White"

*You've never seen anything like it before! And if you live to  
be a million . . . you'll never see anything like it again!*



DARRYL F.  
ZANUCK  
in charge of  
production



A black and white portrait of actress Irene Dunne. She is shown from the chest up, looking slightly to her right with a soft smile. Her hair is styled in a classic 1930s fashion, with curls and a flower accessory. She is wearing a light-colored, patterned dress with a dark belt. The background is dark and out of focus.

# IRENE DUNNE

As the hoyden in Columbia's *Theodora Goes Wild*, Irene Dunne forgets her patrician poise and blossoms into one of the screen's foremost comédiennes



# DOOMED

It takes a lot of courage to admit that if he had had his way the world would have been deprived of Norma Shearer, one of its most outstanding stars—but this noted Hollywood director does this in the following amazing confession

by Reginald Barker



Reginald Barker

I OWE the motion picture fans of the world a confession. I almost deprived them of the outstanding dramatic star of the screen today, Norma Shearer. In fact I almost doomed her to oblivion.

It was in spite of myself that I had the honor of starting on her motion picture career the girl whose *Juliet* of the silversheet is ranked far in advance of the stage portrayal of Shakespeare's best known heroine by such footlight favorites of yesteryear as Julia

Marlowe, Mary Anderson, Katharine Cornell, Fannie Kemple, Mrs. Sarah Siddons, Helena Modjeska and others.

It was at the old Mayer-Thalberg studios. Louis B. Mayer had been producing independently for First National release, in the days when First National was really a combination of big-time theatre owners to finance independent releases.

The late Irving Thalberg had resigned as general manager at Universal to join Mr. Mayer in production activities in studios adjoining the world famous Selig Zoo. It was at Selig Zoo, by the way, that Col. W. N. Selig made his memorable wild animal serials.

At the time I was at the crest of a career which included direction of many outstanding screen epics of the silent picture days. My



Irving Thalberg and Norma Shearer aboard the S. S. California at the start of a sea journey that took them to Europe in May, 1933



Here *Juliet's* eyes seek *Romeo*, who worships from afar during a dance sequence in the Bard of Avon's immortal *Romeo and Juliet*



# to Oblivion!



judgment of cinema ability and promise was highly respected and I had the reputation of being an exacting task master.

A pretty young Canadian girl was being considered for the ingenue part in *Pleasure Mad*, a hit prospect of that day storying a newly-rich family which emerges from a rural life of hardship into a wealth-bestowed pleasure whirl only to discover that real happiness is back on the old home place and not in the vortex of urban social currents.

Norma at that time was merely a Montreal beauty contest winner struggling for a place in Hollywood. There have been thousands like her both before and since that time, and the great majority of them are swallowed by the yawning jaws of obscurity. Norma had done her best with crumbs and bit parts, but she had caught the Thalberg eye. Irving Thalberg's eye had a record for the number of unknowns it brought to the top of motion picture fame.

Neither the shy young star-maker nor the ambitious, pretty little girl whose sparkle attracted his attention had any idea at that time that a few years later they would fall in love, marry, and become [Continued on page 78]



In her rise to fame Norma Shearer played many parts. Here she is in *Lady of the Night*, produced in 1925



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# Three Weeks With GARBO

An intimate close-up of the incomparable Garbo written by  
a man who knows her better than any writer in Hollywood

by  
Leon Surmelian



"Look! I found a four-leaf clover!" Garbo exclaims  
to Robert Taylor in this pastoral scene from *Camille*

AFTER twelve years of entertaining the public as the screen's No. 1 glamour gal, my and your weakness, the incomparable Garbo, remains the same elusive shadow, the same lovely enigma to the world that worships her at her feet. Sure, an enterprising fan magger met her on her train as she was returning to Hollywood after an absence of several months and accomplished the hitherto impossible feat of having her talk for publication—but what did she say that helped clear the great Garbo mystery? Nothing. Just a few weary words, that's all.

Now I'm going to let you in on a secret that's been bothering me since 1932. It so happens, believe it or not, that I'm the only scribbling mug in the enchanting land of the cinema who has not only breathed the same air with Garbo, seen

her in flesh and blood, but has actually cavorted before the cameras with her—not for an hour, for a day, but for three whole weeks! It was during the filming of the memorable *Queen Christina*, when Katharine Hepburn tried to crash Garbo's stage as an extra but failed, while I succeeded. And now, I'll give you an intimate close-up of the Swedish sphinx out of my own personal observations, brought up to date by some reportorial digging I did recently.

Of the countless stories you have read on Garbo only two or three have been written by people who have as much as caught a fleeting glimpse of her in real life. The vast amount of verbiage printed on Garbo has been, in a large measure, nothing but silly patter, hashed and rehashed for a public suffering from Garbomania, hungry for any information

that might bring her closer to them.

Opinions might differ on this point, but I still consider *Queen Christina* the best picture Garbo has made up to now. She has just finished *Camille*, with the current romantic rage of the nation, Bob Taylor, emoting opposite her. In *Queen Christina*, you will remember, her leading man was John Gilbert, her one-time lover, doing his last important stint for a comeback on the screen which he once ruled as the cock of the walk. In that elaborate saga of her native Sweden Garbo was intensely interested; she had spent a whole year doing research work to insure its authenticity. She helped Adrian design the court gown she wore in the palace scenes and on which sixteen Spanish seamstresses had worked six weeks. She inspected the costumes we attaches of [Continued on page 91]



# Why I Married

*Here it is—what, you hoped but never expected to read—an exclusive story on the recent Elaine Barrie-Barrymore marriage, by the one who really knows—Elaine Barrie!*

**“W**HY did you marry John Barrymore?” I asked Elaine Barrie the question the day after her sudden marriage in Yuma, Arizona, which made her Mrs. John Barrymore, the Fourth.

We were seated in the Barrymore honeymoon suite in the Beverly-Wilshire, fashionable film colony hostelry. Slender, dark-eyed Elaine, ravishingly beautiful in brown polka-dotted lounging pajamas, took time out before answering the question to bestow a soft connubial glance upon her famous bridegroom.

Mr. Barrymore, attired more formally in a brown tweed suit, deflected his handsome profile from the evening newspaper and favored Elaine with a sly bridegroomish wink.

Mrs. Edna Jacobs, the bride's mother, beamed on the lovers. Golden-hued lounging pajamas emphasized her own youthful appearance. In an adjoining room Mr. Aaron Sapiro, the Barrie family attorney, rattled legal documents as though grimly determined to preserve the domestic tranquility.

“Oh, yes, about why I married John,” Elaine began, as though snapping out of pleasant reverie.

“The answer goes back to my childhood. I've been in love with him ever since I was old enough to attend a theatre. I dreamed of marrying him years before he knew



Left—John, Elaine, and Mrs. Edna Jacobs, Elaine's mother, willingly “pause for a pose” at the request of MOVIE CLASSIC'S staff photographer

Right—Autograph seekers crowded past the ushers at the Grauman Chinese theatre, demanded—and got—signatures from the famous couple





# John Barrymore

by Elaine Barrymore

(as told exclusively to Lew Garvey)

I existed. Now my dream has come true. It's a real love marriage. I'm going to be the last of the Mrs. John Barrymores."

"You might say," interrupted Mr. Barrymore, "that I married Elaine to save her from a life of shame."

A strained silence descended on the room. Mrs. Barrie looked uncomfortable. Elaine stared bewilderedly at her husband. Mr. Sapiro stopped rustling his documents.

"You see," Mr. Barrymore explained, "if I hadn't married her Elaine planned to become a newspaper woman. I saved her from that disgrace."

EVERYBODY seemed relieved and laughed. Mr. Barrymore laughed the most of all. He enjoys injecting a bit of drama into conversation. It peps things up. That's why he's such a good actor.

"I am a native New Yorker," said Elaine, beginning at the beginning, while Mr. Barrymore resumed acquaintance with the evening newspaper. "My parents have always been successful. They gave me every educational advantage a girl could desire, but my earliest ambitions leaned toward a stage career. They disapproved, but I was determined to follow my first love, the stage."

"John Barrymore was my girlhood idol. Before I had taken a dramatic lesson I studied his acting. Whenever he appeared in a New York theatre I attended matinees. I sat as near the stage as possible, analyzed his talent, absorbed his

personality. Afterwards I would stand before a mirror imitating his gestures, speaking his lines. I played scenes visualizing him beside me. I kept a scrap book of every article I could find pertaining to him. I guess I was pretty much in love with him, too."

A message from the Beverly-Wilshire desk clerk temporarily suspended Elaine's girlhood memoirs. A gentleman was in the lobby with a play written to co-star Elaine and Mr. Barrymore. It was the third gentleman with a play who had called that day. Mr. Barrymore didn't care to see him. Neither did Elaine.

"I was heartbroken when John abandoned the stage for Hollywood," Elaine resumed. "Watching him on the screen wasn't half as satisfying as being in the same theatre with him. More than ever it fired my ambition to become an actress and enter his glamorous world. I took dramatic lessons. I studied hard. I assumed the stage name Barrie. It was close to Barrymore. I was on my way."

Mr. Barrymore shifted uneasily in his chair. As becomes a modest bridegroom, he was embarrassed by so much flattery. "Tell him about the time we met in the hospital," he suggested. "It's more interesting."

"I was coming to that," Elaine smiled, with a reproving glance at her impatient bridegroom. "I learned through the newspapers that John was back in New York and seriously ill in a hospital. I had never met him, never written him a fan letter as so many girls have done. I was a total stranger, yet something unexplainable urged me to visit him. I phoned him, expressed sympathy and hope for a speedy recovery."


"That's right," Mr. Barrymore nodded. "Elaine was the only person in New York thoughtful enough to phone, aside from newspaper reporters. I was lonesome. She asked permission to call on me and bring some

[Continued on page 80]

Left—Frankly, and in a manner that will surprise MOVIE CLASSIC readers, Elaine Barrie explains why she married the famous star







The Bazooka Boy from Arkansas travels in high-toned company these days. Here he plays his instrument for Leopold Stokowski, symphony orchestra conductor

# From *Rags* to *Riches* with BOB BURNS

*Within a year Bob Burns has tooted his Bazooka to the tune of a \$400,000 income—but it hasn't changed the size of his hat—he's too swell a guy for that!*

THE Burn family of Van Buren, Ark., had one of those old-fashioned, unabridged copies of the Bible. It was that kind of a family. One morning in 1896 the father, after a sleepless night, opened up the page reserved for such inscriptions and in his finest penmanship wrote the fact that on that day, at 4:30 a. m., Robert Burn, weighing ten pounds, had been born. The only prior entry had been made two years before when a first son, Farrar, had cried his way into the world.

About the only time that the proper name of the new individual was ever used was on that page in the family Bible. Robert was a very formal cognomen. The little lad was not at all formal, despite the fact that as he went into those early stages, he was less a boy and more a girl in the manner of dresses. Of course, that was in a day when the juvenile masculine mind ran to such things as long dresses and those very pretty curls.

So a fond mother called him Robin and soon everybody in Van Buren knew him by that name, because every time his mother would take him down town to buy the groceries, she would be stopped every ten feet or so by some admiring friend of the family who wanted to chuck little Robin under the chin and remark about the beauty of those curls.

That sort of thing went on for four and a half years. One day an energetic merchant, Cy Cordell, said it was about time he grew up and he utilized that correspondence course in salesmanship to sell Mrs. Burn a new suit or, to be more exact, a pair of pants. Thus did Robin Burn graduate from dresses to trousers.

You will note that the family name is referred to as Burn and not as Burns. This is correct. The name Burns came much later—and so did the Bob. At this point in life he is still [Continued on page 64]

by  
Murphy McHenry



# Men, Stay Away from My Door!

Beautiful Olivia de Havilland could be the most popular young woman in Hollywood. In fact, she could be a sensation. But Olivia does not chose to "date"—and here's the reason why

by Virginia T. Lane



**R**OBERT TAYLOR took her in his arms. His voice was tender, impassioned. Then he kissed her.

A million people sighed simultaneously. Aunt Agatha's sigh was wistful; she was remembering the warm young romance those words evoked. Carrie was frankly crying; slowly she tore up her ticket to Reno

and slipped her arms around her husband's neck. Dana's sigh held longing; if Ted would only say things like that! A million little life dramas going on at the *receiving* end of the radio. . . .

And then the announcer's voice, clear and impersonal: "You have been listening to the Lux

Radio Theatre production of *Saturday's Children* starring Olivia de Havilland and Robert Taylor."

As they came away from the microphone Bob held out his hand. "You were great, Olivia." They smiled at each other. A nice, matter-of-fact smile. Then Olivia came over to where we were standing. "I'm starving by inches," she declared. "Come on, let's go get some fried chicken."

I gasped and said severely: "Child, have you no romance in your soul?" You play a love scene with Robert Taylor—and you want fried chicken!" I was thinking of all the other girls I knew who, in her shoes, would still be up there fluttering at Bob Taylor. But Olivia is strictly not a flutterer.

She giggled. She has, to be quite truthful, the most engaging giggle on two continents. "Don't you worry," she said. "There's plenty of romance in my soul. But I [Continued on page 62]





# Mae West Gives

**A**LMOST every day I receive letters from readers of your magazine. Not exactly fan letters because most of them ask intimate questions which demand replies. I enjoy these letters. I'd like to answer each one personally. Unfortunately, I haven't the time.

The editor has made the happy suggestion that I write a blanket reply covering some of your more pertinent queries. So sit back and relax. It may contain the answer to your letter. I hope so. Well, here goes.

*What is your family history?*

I'm glad somebody brought that up. Just because I was born in Brooklyn some people figure the West family tree a rubber plant. A genealogist recently traced the West branch of our clan back to Alfred, the Great. That makes me a descendant of an English king which proves that the Wests were doing all right by themselves even in those days. The genealogist describes it as "an ancient family of knightly rank," and I notice he didn't spell it "nightly."

The genealogist goes on to say further that "the Wests were connected by ties of marriage and descent with royal lineages and other families of peerages and among the landed gentry of the oldest type throughout the kingdom."

*Why do you prefer to live in an apartment?*

That's an easy one. I like to live high up, and hear people moving about, and listen to traffic noises. Makes me feel alive and part of things. A quiet country estate would bore me. I'm a city gal and I like rackets—and I don't mean what you think. Besides,

my apartment in the heart of Hollywood is close to the studio, the shopping center and amusement places I patronize.

*Am I on a diet?*

No. I eat what I like and whenever I feel like it. Broiled steaks are my weakness. Occasionally I drive out Ventura way for a spaghetti dinner at Jack LaRue's Italian restaurant. Or slip down to Los Angeles Chinatown for chicken chop suey at Tom Gubbins' chink joint. Never worry much about my figure and take very little exercise. A noted sculptor is doing my figure in marble and says I'd have made a perfect stand-in for Venus. Flattering, of course. But maybe not. That dame was cold and didn't have any arms. Anyhow, I don't diet. Whenever I get a bit overweight I work it off making a picture.

*Why do you attend prize fights?*

Oddly enough, they are my chief form of relaxation. Watching boys in action takes my mind off studio and business problems. Furthermore, my father was a good boxer. Guess it's in the blood.

*Will you continue to play sexy roles?*

This question recalls what the late Will Rogers once told me. He advised: "Keep giving the public what you believe they want. If they get tired of it you'll find out soon enough." So I'll

*Deluged with a thousand-and-one questions by Mae West fans, the Editor of MOVIE CLASSIC finally selected a score of the most pertinent ones and asked the famous stage and screen star to answer them personally. This she graciously consented to do—and here they are—answered as only she could answer them!*



# All the Answers

continue playing good bad ladies until the public wants something else. Thus far they seem satisfied.

*What is your ideal type of man?*  
There's no such thing. No man is perfect. And if he were perfect he'd be uninteresting. I always advise girls to pick a good companion. Homely men make good husbands. They usually have more S. A.

*Is a clever woman more dangerous than one who is beautiful and dumb?*  
They're both dangerous with a man around.

*Do women with pasts interest men?*  
Always. These men hope history will repeat itself.

*Why do you build yourself up to appear hefty?*  
Because anaemic women have to live alone and like it.

*What time do you get up in the morning?*  
About 11:30 a. m., when I'm not working.

*Do you own a race horse?*  
I do. My brother Jack has my stable of horses entered for the Santa Anita meeting. They'll race there and will be in the money.

*Do you drink or smoke?*  
Only on the screen. And I'm no angel.

*What is your favorite book?*  
Any one dealing with [Continued on page 60]



An off-stage shot of the glamorous Mae and Randolph Scott. Director Henry Hathaway coaching the two for an intimate romantic moment in the new West picture *Go West, Young Man*



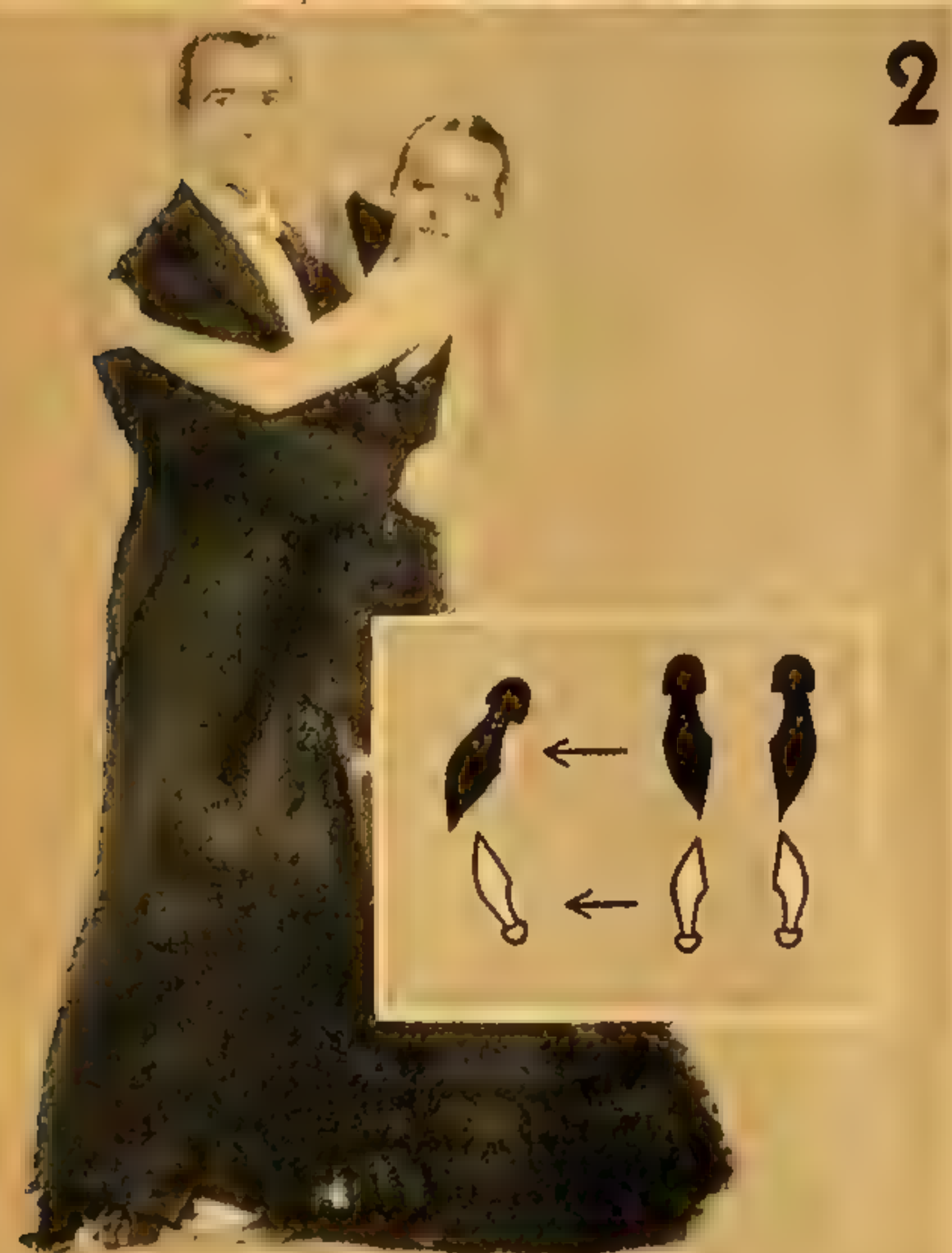
# Learn to Dance

## the C H A M



1

Here's your chance to take a step in the right direction in this unusual dancing lesson. Veloz and Yolanda, America's foremost dancing team, introduced this beautiful new waltz in Paramount's *Champagne Waltz*, starring Fred MacMurray and Gladys Swarthout. It's yours for the practice!



2

**1** Feet together. Man's left foot sideways, draws feet together, then left foot extended. Repeat, quickly, and turn to left.

**2** Man's right foot sideways, draws left foot, right foot. Right foot extended. Repeat. Feet together at finish position.

**3** Man's left foot backwards, followed by right foot in circular movement. Right foot sideways, crosses left foot front, right foot extended.

**4** Man lifts girl slightly to bounce her on each beat. Three times right, three times left, making a semi-circular movement.

**5** Repeat first step, with man bending knee on second, fourth and sixth beats. Girl bends knee on alternate beats.

**6** Man revolves in circular pivot on right toe, followed around with left foot to make series of circles around right toe as pivot.

**7** Man steps forward on left foot, forward on right, and then back on left foot. Girl follows same steps, with other foot.



3

4

5 6





# PAGNE

12



# WALTZ

**8** Man steps once on right foot and once on left, followed by three very short steps done to double time. Turning motion to right.

**9** Step forward on left foot, on right foot and then on left foot. Run three steps forward. Can also be done on a turn.

**10** From last position, girl makes half turn to man. In this position, repeat first step, in double time. Repeat, starting to right on right foot.

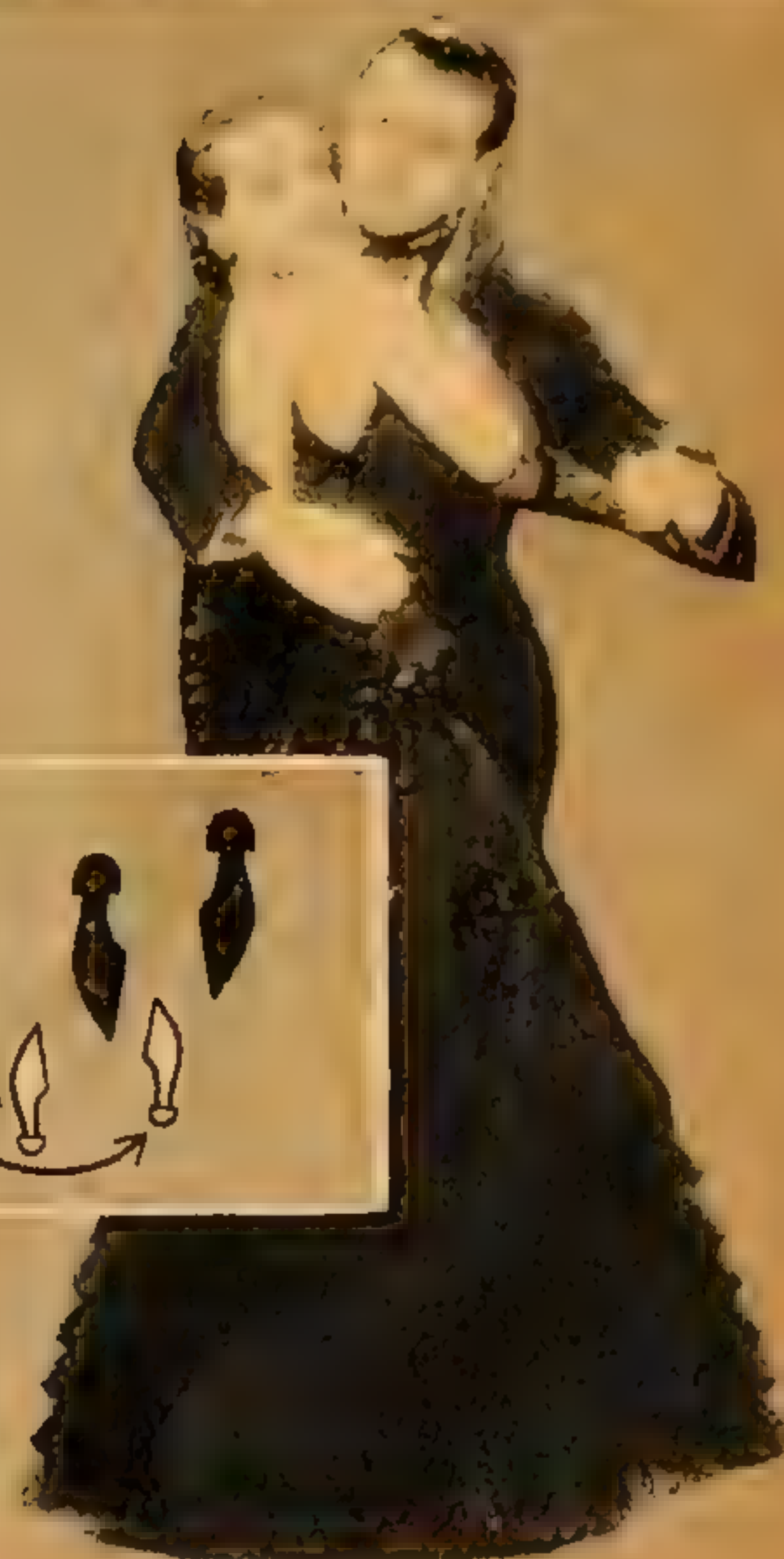
**11** Both step forward on left foot, hop three times on left. Forward on right, raise left foot back. Hop forward on right three times.

**12** Pivot on left foot. Turn with three whirling short, fast steps. Step forward on left, hold. Whirl, with three short quick steps.

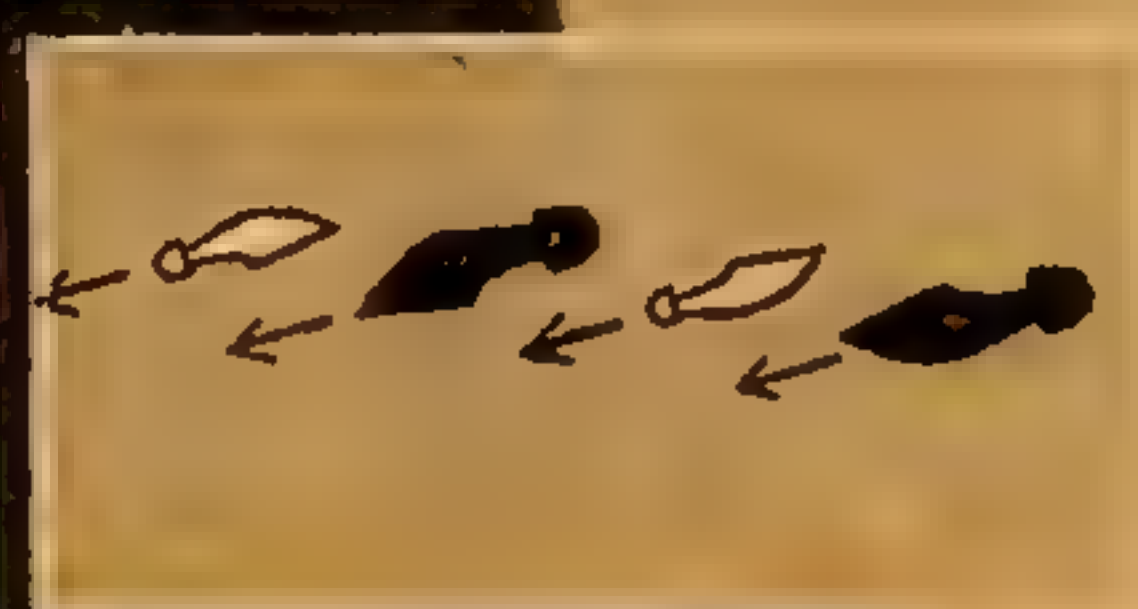
11



10



7 8



9







# JOAN CRAWFORD-CLARK GABLE

Clark Gable and Joan Crawford, one of the top romantic screen teams, hold this pose for a scene from *Love on the Run*, Metro-Goldwyn-Mayer's hilarious comedy melodrama



# Mae Clarke *Laughs Last*

*Once they're down in Hollywood, they usually stay down—but this rule doesn't apply to Mae Clarke who has been traveling at a fast rate along the come-back trail that will again lead her to stardom*

by  
Jack Stevens



Mae Clarke and James Cagney first co-starred together in *Public Enemy*. Now they're together again in Grand National's *Great Guy*. Happy returns!

get half way up and topple off into oblivion. Some get another chance, but few ever succeed on the second climb. You can count on the fingers of one hand the number of stars who have succeeded in a comeback. And

For Mae Clarke is a very determined individual. And on top of this she is possessed of all the requirements for success in pictures. She has beauty and charm. She has a personality that makes itself felt wherever she happens to be, a personality that literally glows from the screen. And on top of all this, she has a mentality that is far above the average, making her one of Hollywood's most intellectual young women.

**Y**OU'VE heard about the business of climbing the ladder of fame in Hollywood. Everybody who has ever amounted to anything in the picture business has had to go the same route. It consists of starting at the bottom and climbing upward. Some go far, others hardly get started, still others

if you're doing that, you'll have to save one of the fingers for Mae Clarke.

Not only has Mae climbed the ladder, slipped, and then climbed back up again. She's done it several times and if you ask her, she'll laugh and tell you that if she happened to slip again she would start right out and climb back.

The day Mae started work for Grand National in *Great Guy*, in which she shares starring honors with James Cagney, I happened to be on the set. As Mae came through the stage door, I saw Cagney's face brighten and then saw him rush over and greet Mae in the warmest fashion. Then I remembered. They had played together, years ago, in a [Continued on page 68]



# That GIRL



*Small wonder that Lily Pons occupies a place in the heart of the world—she is one of the few prima donnas who go out of their way to meet the public and insists upon being one of them*

by Whitney Williams

**L**ILY PONS, looking for all the world like a vivacious gamin of the Paris streets—she was clad in a short black skirt and white glossy waist that set off her petite figure to perfection—cupped her pink chin firmly in the palm of her right hand, rested the weight of her small shoulders in the movement and spoke from the depth of her chair.

"I am so vairee happy to be back in Hollywood once again and to see all my vairee good friends."

A quick smile, born in her dark, expressive eyes, flashed swiftly over her face. It needed no seer to interpret the genuine pleasure Lily felt in returning to the studio and those she held close to her heart.

We sat, the two of us, on the set of her latest picture, *That Girl From Paris*, it's called, and

the scene was a cheap little cafe. About us, heavy lights were being shifted, with all the accompanying confusion of a new camera set-up, and out on the floor Director Leigh Jason was rehearsing Gene Raymond, Jack Oakie, Herman Bing and Mischa Auer in a piece of comical nonsense.

Like a small girl Lily leaned back, but her vivacity could not long lie dormant and she broke into that charming accent that at once sets her speech apart from all those stiffly-cultivated accents one hears so frequently in the film colony.

"Hollywood is vairee dear to me. I see my friends and all those others who would see me. Yes, I am vairee happy to be back here."

All unconsciously, Lily uttered the keynote to her whole nature in those few words. For Lily, unlike the majority of stars, looks forward to



# From Paris

meeting her public—the fans who constantly clamor to lay eyes upon her, clasp her hand, touch her as she passes through the crowd. Just as most of the movie-great take undue pains to avoid the admirers face-to-face responsible for their exalted spot-lighted positions, so Lily's entire life is wound up in the public she loves so well, and she thrills to personal contact with her fans.

That warm friendliness which invariably characterizes her—that has captivated presidents and kings and banana peddlers alike the world over—first was caught by Hollywood during her brief stay last season. She struck then a chord untouched in the annals of the film colony. Never had a celebrity—a world-famous personage, especially—arrived in its midst and immediately taken down her hair, so to speak, to make her, overnight, the darling of the town. It was unheard of, and the word spread like wildfire.

There are plenty of stars who avow their

love for their fans, but when time comes to display this affection they turn tail and hike for the tall timber. Lily's warm personal feeling for her fans is genuine, deep-rooted in her very nature.

It is based upon a life very full of attention and of living, descended from those days in her childhood that soldiers in her native France applauded madly her efforts at entertaining in their behalf, and later, the enthusiastic acclaim which greeted her appearance on the Parisian stage. It had its rise in days when the world knew not what next to expect and when a spirit of gay camaraderie filled the air.

Again, all her life she's been accustomed to living audiences, to the audiences of the opera and concert stage. The screen and radio are more recent mediums for her. Consequently, she does not know the feeling of fear that instills so many on the screen who have not enjoyed her training, and continually seeks the close association [Continued on page 76]





**F**OR years, from the time she was a child actress, Glenda Farrell has cherished one ambition—to have a home, “a place to call her own.”

Today, Glenda has satisfied this ambition—she owns a beautiful home in Laurel Canyon. While the exterior of the house conforms to the climate and California background, the interior just suits the Farrell personality. It is constructed in typical western ranch-house style, with a modest, cream-colored exterior, a wide front porch, colorful window boxes, and high brick wall.

The entire decorative scheme is Glenda's own. Each room has its own, distinct and charming flavor. The prevailing air is one of complete comfort.

Exquisite porcelains and jades and La Laique are so placed as to show themselves off with the greatest distinction.

Yet, with all this she is doing her house over all the time! First one room and then the other. She adds a room and tears another out, so there is always a brand new

# HOMES

# OF



**1. PLAYROOM**—The walls of Glenda's playroom are done in ivory with the floor of an inlaid composition in brown, copper, and white. The sofa, chairs, and the tops of the bar stools are also in white. The rounded bar has a mirrored back. The chairs at the small table are upholstered in brown and white leather.

**2. GARDEN**—When Glenda comes home tired from her work at the studio she invariably seeks a quiet spot in her spacious garden for an hour of relaxation. To make it easier to travel from place to place she has put rubber-tired wheels on her garden furniture.



# THE

# STARS

room to see when you visit her. As a matter of fact, many a visitor has been surprised into helping rearrange the furniture of a room.

"It's so much, much more than a house," says Glenda. "There is nothing inanimate about my home. It's something that grows and changes. Like a child. And since I've wanted a home all my life, what if I can't seem to let it alone?"

Well, since everyone who has seen Glenda's home unanimously agrees that each change she makes is decidedly for the better, and since Glenda herself derives so much pleasure in her re-decorating experiments, there's really no reason why she should let her beautiful home alone.



**3. LIVING ROOM**—The walls are in white while the carpet is of a Nile green color. The draperies are of Nile green and pebbled satin. The coffee tables are made of rosewood while the console tables, with white lamps, are of fruitwood. On the fireplace mantel stand a pair of Dresden figures

**4. DINING ROOM**—The walls are done in white and the draperies in Nile green pebbled satin. Dining set is Duncan Phyfe in antique ivory and mahogany. The carpet is Nile green broadloom

**5. DEN**—The walls and woodwork are in ivory. The carpet is beige broadloom. The throw rug is zebra skin. The sofa and large chair are of tan corded fabric that lends itself harmoniously to the general color scheme. The two end cushions on the sofa are made of leopard skin. The large ottoman has a leopard skin top





# PUTTING on the RITZ!



by Harry Lang

*(Written from the psychopathic ward  
of a Hollywood hospital)*

WELL, they've given me a nice, cozy, little room here—all to myself. To be sure, the walls are padded, but that's very comfortable whenever I feel that irresistible urge to rush and wham my head against the wall while I yell: "Ritz! Ritz!! RITZ!!!"

But every now and then, one of the doctors looks in through a hole in the door, and tells me that I'll be all right again in a week or two, if I just stay quiet and try not to think about the Ritz

Brothers any more. You see, that's what got me in this spot—the Ritz Brothers. I went to interview them. That's the last thing I lucidly remember—going to interview them. It was all because the editor asked me to. With a wild gleam in his eye the other day, he said to me: "Look here; why don't you interview the Ritz Brothers, out at 20th Century-Fox?" Well, I'd interviewed the Marxes, and Joe Penner and even Eddie Cantor, and survived. So I said: "Sure, I'll interview the Ritz Brothers."

And that was my fatal mistake. I took

the fatal assignment and drove out to 20th Century-Fox, where the Ritzes were making *One in a Million*. You remember them in *Sing, Baby, Sing*, don't you? The crazy fools!

"Where," I asked, "will I find the Ritz Brothers. I'm gonna interview 'em."

Compassion glowed in the eye of Harry Brand, head of the press department at the studio. Harry's a friend of mine. "Look," he said, "take my advice and don't interview 'em."

"But I promised to," I insisted. "Where are they?" [Continued on page 86]

*You know the Ritz Brothers—well, here they are, and, believe it or not, crazier in this story than you ever saw them on the screen!*



# HOLLYWOOD HORIZON

FEBRUARY MOVIE CLASSICS



June Lang appearing in the 20th Century-Fox production *White Hunter* wears an evening gown of purple chiffon. The graceful skirt is corded in tiers



# by SALLY MARTIN

FASHION EDITOR MOVIE CLASSIC

Evening fashions, the first to appear on the Hollywood Horizon for Spring, will follow almost any silhouette. They will be slim sheaths which mould the figure closely or they will follow flowing lines with as much as six or seven yards of material in the skirt alone.

The gowns of Directoire inspiration have obtained great popularity. This type of gown follows a general pattern of a low-cut neckline, a tightly fitted bodice with a normal waistline and a swirling skirt with the fulness concentrated in the back. The hips frequently are defined by a peplum or basque and of course the short puffed sleeve.

Studio stylists predict a great future for gowns of first Empire inspiration. These are high-waisted with an off-the-shoulder neckline and a rather straight skirt falling in gathers from the waist.

Classic evening dresses are the preferred type chosen by some designers. They are made with high necklines in front with a backless decollete that clings closely to the body to the floor. The skirts often extending into a train in back, are usually so tight that walking is difficult and dancing impossible but they are nevertheless stunning when worn on the screen.

2



1



CLOTHES BY HOWARD GREER

3





1) Navy blue sheer makes this attractive tunic dress with unusual back interest worn by June Lang. Narrow velvet ribbon set across the back ends in small cartridge pleats below each shoulder. A navy felt hat is trimmed with flame chiffon ending in bow and streamers.

2) Heavy black crepe makes this charming cocktail costume. Velvet is used to cord the front placquet on the bodice and skirt sections. Voluminous quilted sleeves of the velvet are reminiscent of the styles of Mary Stuart. A small velvet hat with veil and luxurious silver foxes add the finishing touch. Furs from Willard George.

3) Green light weight wool makes this extremely smart street frock with small pointed pockets on skirt and bodice. Tortoise shell buttons are interesting. A smart high crown leather hat is trimmed by crossing two feathers center front. Brown kidskin shoes from Wetherby-Kayser ride high over the vamp and lace up the back.

4) This attractive woolen street ensemble worn by June is a brown and white striped pattern.



The dress offers an unusual jabot effect bound in Kelly green. The full-length coat has interesting pockets and sleeve treatment. A brown felt hat with jaunty feather trim, brown bag, gloves and shoes complete the picture. 5) Heavy navy blue woolen makes this stunning princess line evening coat. Tremendous leg-of-mutton sleeves in velvet are intricately quilted. 6) Black net over a satin slip makes an attractive evening gown sprinkled with tiny mirrors that reflect the light. Cut on princess lines the gown flares below the knees. A short bolero jacket features tight sleeves puffed at the shoulders.

Current events always have an important effect on fashions. Last year the Italo-Ethiopian war brought about the Renaissance influence and later a military trend.

It is then, a safe bet, for the Czars of screenland fashions to predict forthcoming style trends will be strongly influenced by two of the most important happenings in the world today, the Spanish war and the coronation of King Edward VIII.



All Fashion Photos by  
Carl Dial



# PERFUME PREFERRED..



by  
Alison Alden

Perfumes to complement the time, the place, and the occasion! Barbara Pepper, featured in RKO's *Coast Patrol*, has a collection of thirty-four varieties, individually selected for her personal use

**P**ERFUME has always been a love of mine," Barbara Pepper told me as she proudly displayed the intriguing collection of bottles on her perfume table.

"When I was a kid I used to try to make it myself by soaking flowers or my mother's face powder in water." Barbara smiled from the superiority of her twenty years at these distant exploits. "One day someone told me I ought to let my perfume set in the sun to age, so after that I would line my bottles up in the windows and spend hours stirring and shaking one after another, waiting for the sun to take effect."

Today Barbara is well on her way to film fame as an RKO starlet and collecting perfumes is her favorite hobby. Each fragrance in her collection of thirty-four has been selected to complement a mood, a dress or a momentous event—and a better investment in feminine charm could not be found in Hollywood.

"A perfume can put me in the right frame of mind for any occasion," Barbara continued. "That is why I like so many types of fragrance. If the same perfume is used month after month without regard to costume or season, one becomes desensitized to the odor and it fails to give the mental lift which perfume should."

**I** FEEL that the pleasure of the wearer rather than the type of wearer should be the first consideration in selecting a perfume. I do not believe, for instance, that a demure girl must wear a demure perfume and a sophisticated woman must wear a dashing fragrance. The demure girl may need the dashing perfume to bolster her personality and give her confidence, while the sophisticate may respond to the more delicate, dreamy scent.

[Continued on page 75]



# They Got



ALAN CURTIS was noted as one of the country's foremost advertising models before RKO-Radio scouts noticed his engaging personality and signed him to a long-term contract. He's a real comer and headed for important roles



ANDREA LEEDS, was claimed by the movies after she appeared in a film produced at the University of California. She is a Samuel Goldwyn "find" and appeared in the Goldwyn production of Edna Ferber's *Come and Get It*. She's headed for fame and a Hollywood fortune



DOROTHEA KENT, blue-eyed blonde, decided to become an actress while she was still in high school. She haunted casting offices in vain and later found a part in a "little theatre" production in Beverly Hills where Columbia sought her for a leading role in *More Than a Secretary*



WISTER CLARK whose amazing popularity as a model for commercial advertising won sufficient feminine attention and interest to have three studios bid for his services. He is under contract at present to Universal Studios where he is being groomed for stardom



HELEN BURGESS got her big break when Cecil B. DeMille, famous Paramount producer-director, saw her in the studio restaurant. She was immediately signed up and made her screen debut in *The Plainsman*



# The Breaks!

*You never can tell! A talent scout may have you in mind this very minute. Future film stars are drawn from many fields of endeavor so keep your eyes open!*

ROBERT TAYLOR was seen by a studio executive in a college production of *Journey's End* at Pomona and before the curtain went down his performance as an amateur had landed him a contract with M-G-M. You know what's happened since!

BETTY JANE RHODES, lovely, blonde Universal featured player won fame on the radio because of her beautiful contralto voice. Talent scouts brought her to Hollywood where she proved herself to be an accomplished actress in her very first picture





# Gadgets Gallo



A short, but amazing trip through  
one of America's busiest enterprises

by Norman Paige

**"H**ELLO. Western Costumers."  
"This is M-G-M calling. Mr. Van  
Dyke wishes to speak with Mr.  
Abe Schnitzer. Thank you."

"Hello, Abe. Woody Van Dyke. Say, Abe,  
we're doing *San Francisco*, you know—right.  
Yeah, way ahead of schedule. Swell cast; best  
I've ever handled. Wow of a picture. Any-  
way, here's the dope, Abe. I'll need fourteen  
complete miners' outfits—no—not forty-niners  
—about nineteen six—I don't know what they wore—that's up  
to you. Yeah, and we have a sequence where we'll need a dozen  
1906 Russian immigrants. O.K.? Tomorrow morning, for  
sure. I'll have the people in for fittings this afternoon about  
five. Central already has the order. Right, Abe. Thanks—  
and, by the way, all the equipment we've received so far is  
100 per cent authentic. Mighty good work, Abe. Well—see  
you soon."

"Good afternoon. This is the Western Costume Company."

"This is Mr. Ford's office at RKO. Mr. Ford would like to  
speak with Mr. Joe Schnitzer. Please."

"Hello, Joe. John Ford talking. Joe, we're going to need  
forty Patagonian rigs. Late nineteenth century stuff. Next  
week? Heck! no. Need them right away. Gotta do it, Joe.  
Sure, props along with them. Central will send the people in  
tomorrow. Thanks, Joe, knew you could handle it. Goodbye."

"Good afternoon. This is the Western Costume Company."

"My name is Maize Finkle. I'm in charge of costumes for



Automatics, antique ball guns, western six-shooters waiting to  
relive their exciting lives in cinema's version of their more vivid  
pasts. (Inset) Part of the library on period costumes, and customs

our high school operetta, and we wondered if you could help  
us out? You could? But it is a Swedish thing and is supposed  
to happen in 1746, and our teacher wants to make it look real.  
We thought maybe if we notified you now, with the show to be  
given next month that maybe you could—you *can* outfit the  
entire cast immediately? Good!"

A call for some costume arrangement every half minute.  
Calls for every conceivable style of wardrobe or fixture. And  
always comes the question, "Can you do it?" The mild-man-  
nered Schnitzer brothers have to date always answered that  
they could. So far they have never once been stumped and in  
the years that this mammoth concern has done business, they  
have been put to the task of preparing every costume and fixture  
conceivable.

The company occupies an entire eight-story building. It  
employs 250 people regularly and there are many rush times  
when many more are added to the busy staff. There is no mu-  
seum in the world that could match its several collections.





# Glamour!

transcending then even to the grandsons of Buck Rogers. And yet these fantastic dealers of actualities keep over two hundred and fifty people constantly busy building new wardrobes, conniving more intricate apparel and always going to the extremes for authenticity. A Laplander, a Lithuanian, an Eskimo, or an Israelite has and will change in mode of clothing. Movies more and more arrive at the complete realness of the exact period to be duplicated. With the demand more strong than ever for "period" pictures, it seems impossible to believe they have not yet been baffled on any request. And the requests have been as varying in type as they have been large in amounts.

How do they do it? What, under the sun, would give so small a group such a great insight into history, such a thorough knowledge, such an organization that in twenty-four hours could produce from nowhere, say a complete wardrobe for a Chilean village of 1813? There are many machinations.

To begin with the Western Costumers have an immense library occupying one floor. It is dedicated to thousands upon thousands of volumes on period costumes, possessions and customs. From the centers of civilization to the furthest outposts of the world, one may quickly find just what people wore at a given date. Further, he may know the construction of their homes, what they ate from, what they ate, what facilities they had, what privations, what luxuries or what fads. But it doesn't end there: Audiences [Continued on page 72]

Inset—A view of the tailor shop where every day from minutely detailed plans a large staff of artists and craftsmen turn out costumes often far better than the originals from which they are copied

There is no curator who would not revel in a trip through its fantastic treasure rooms.

Six thousand swords, most of them indeed authentic, each of them carrying a definite romance, each one giving a thrill as you run your finger down the smooth steel blade, each one bringing stories to your mind as you gaze at its intricate or simple craftsmanship.

**G**UNS, guns, guns. Big guns, little guns, six-barrelled revolvers, revolvers so tiny you wonder at their shooting possibilities, hand guns so heavy you can't lift them. The senile or schoolboy, will, in this labyrinth of weapons allow his mind to dwell on buccaneers, on crusaders, on Indian fighters, on pirates, on explorers, on elephant and other big game hunters, on early revolutions, on all manners of strife, conflict, conquest and brute glamour. He may, at random, pick a gun from the racks, look at its antique structure and float back through the ages to the day when it was a modern messenger of evil or protection.

It is said by the Schnitzer brothers, that their stock is so large half a million people could be fully and completely costumed at one time, which would include prehistoric cavemen, Neanderthals, even Cro-Magnins



A corner of "props," each piece representing a legend that would fill a book if told





# JOAN BENNETT

The two most camera-conscious non-professional dogs in Hollywood are the cocker spaniels owned by Joan Bennett, Walter Wanger star. Every time they see a camera they strike a pose and hold it until told to move



# Hollywood's Newest IT-MAN

Just a word or two about an up-  
and-coming young man of the  
movies who has become the latest  
"heart interest" of feminine  
film fans throughout the country

by Jule Butler

**E**VERY once in a dull moon there appears on the Hollywood scene, a spectacularly handsome new man. What we mean, spectacular! Six-foot-two, broad of shoulder, Adonis profile, and sex-appeal plus! Not so long ago Cary Grant was filling the bill. Randolph Scott had it, too. Joel McCrea. George Brent. And Clark Gable, of course. Now into that arresting little clique walks Craig Reynolds—with the appeal to match his predecessors, and a surfeit—to top them, perhaps, who knows? At any rate, he's just what the doctor ordered in a new screen It-Man.

Under contract to Warner Brothers, with some dozen pictures to his credit, Craig isn't the least bit awed by the fact that he has arrived at the point of increasing the Hollywood pulse—or by the prospects according to the fan mail pouring into the Burbank studio, that he is causing a similar heart-ailment with women throughout the country.

Craig is the self-confident type—no ego, understand, but a flexible assurance which swings with the breaks which come his way. He's worked hard for them. He's getting them. He's grateful. And he's determined to get more!

That's the way he's always worked it—since a kid.

Craig is from one of those conservative, well-meaning little families who never wanted their son to become an actor. Born in Anaheim, California, a small agricultural hamlet just outside of Los Angeles, Craig was the second son of a family of three boys. His father was a school principal and an active worker in the movement for progressive education. Craig's brothers grew up to agreeably step in line with their father's educational programs for them... college, professions, and all the rest. While Craig rebelled at the thought of further books and larnin' once he had graduated from "high." With the odds against him—his family's thorough [Continued on page 84]





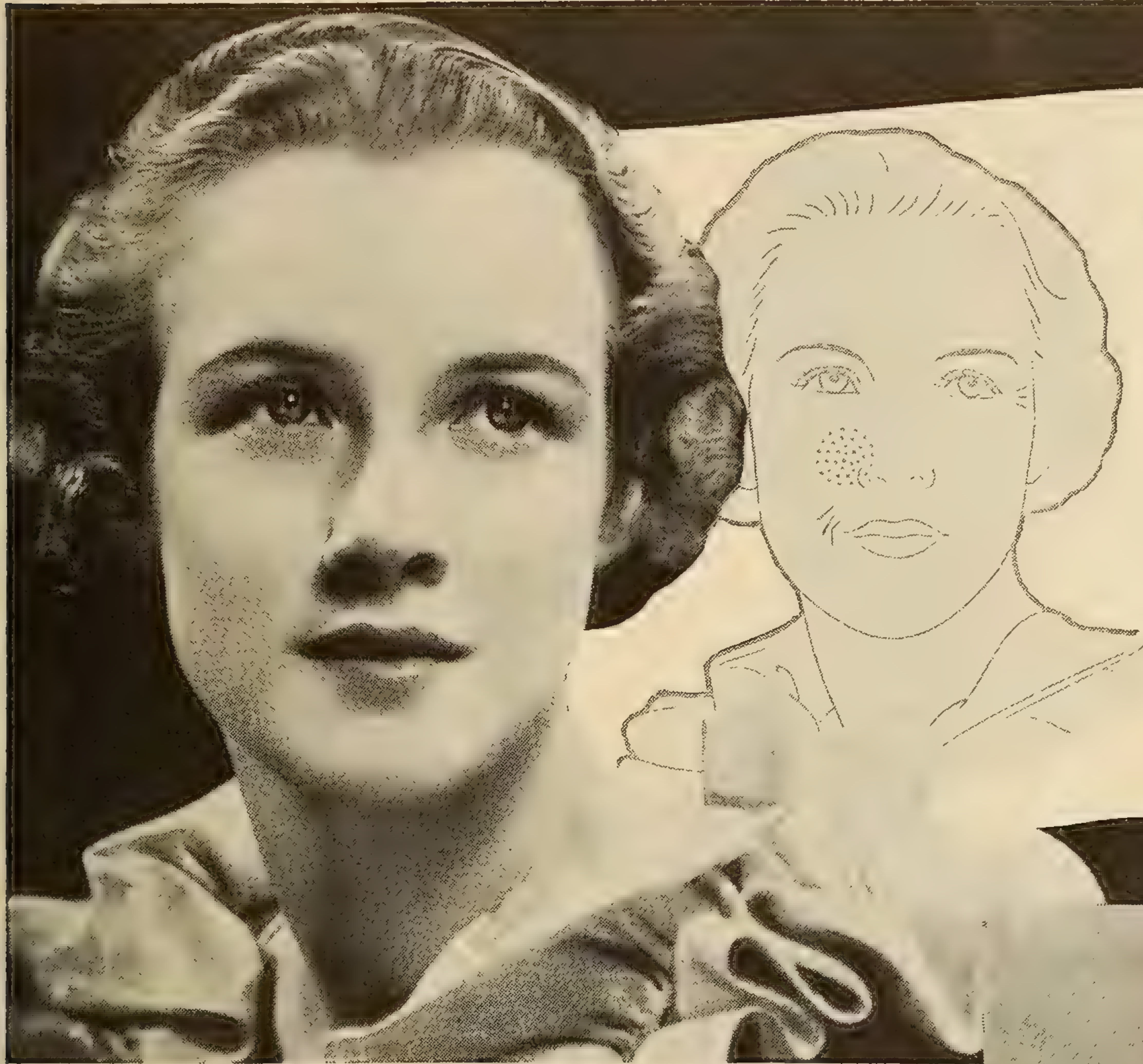


# SPENCER TRACY

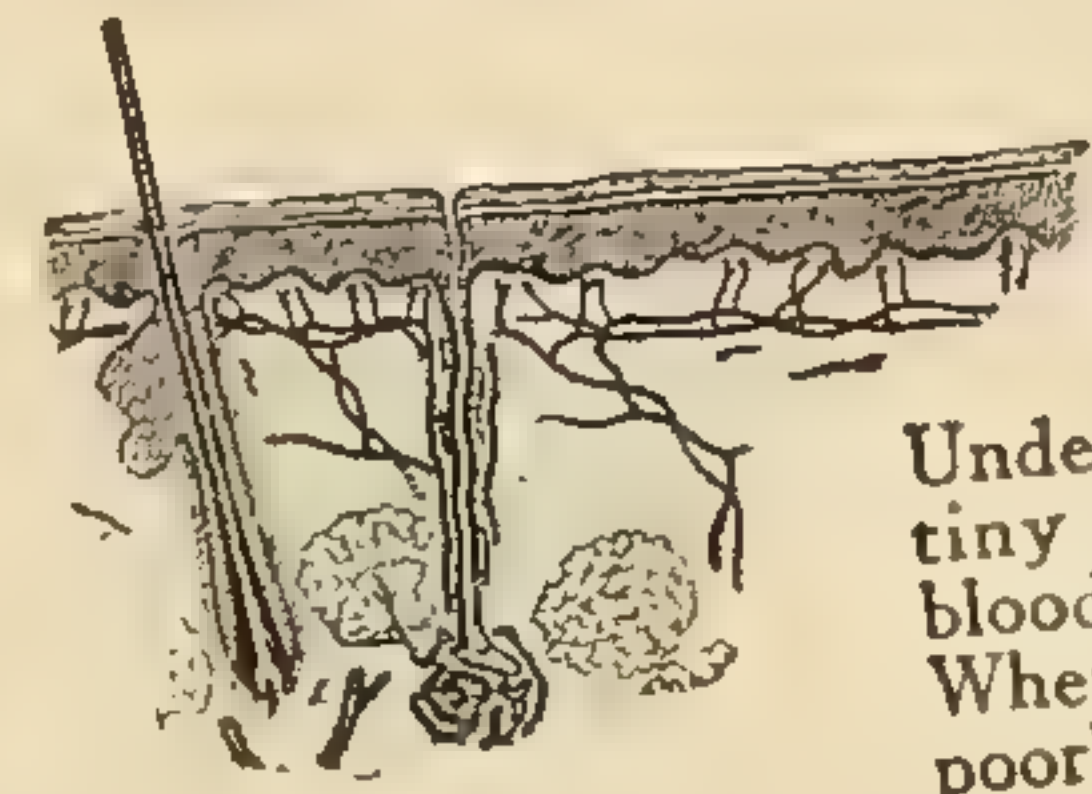
Spencer Tracy has steered a straight course through many a troubled movie sea to drop anchor in Success Harbor



# Reduce Pores... Soften Lines



WITH THIS ROUSING  
**UNDER SKIN**  
TREATMENT



Age signs  
begin here

Under your skin are  
tiny active glands,  
blood vessels, fibres.  
When they function  
poorly, age signs start!

Miss Kathleen Williams: "A Pond's Cold Cream treatment makes my skin feel wonderful—just so fresh and invigorated. It smooths out little lines."

YOU'RE TWENTY...you're twenty-five . . . you're *thirty* or more!

The years slip by quietly enough. The things that tell it to the world are—little lines and—a gradual coarsening of the skin's very texture.

Coarse pores and ugly, deepening lines do more to add years to your face than any other skin faults. What causes them? How can you ward them off?

## A Faulty Underskin—

Both come from a faulty underskin.

Pores grow larger when tiny oil glands underneath get clogged . . . Lines form when fibres underneath sag, lose their tone.

To keep these little glands and fibres functioning properly, you must invigorate that underskin. You can—with regular Pond's deep-skin treatments.

Pond's Cold Cream contains specially processed oils. It goes deep into the pores, clears them of make-up, dirt, clogging oils. Then you pat more cold cream in briskly. You feel the circulation waken. Your skin tingles with new vigor.

## THE *Lady Morris*

modern young aristocrat, says it's easy to have a lovely skin in spite of sports and a whirling London season. "I have learned that Pond's is the best way to avoid lines, roughness, or coarse pores."

Day and night—this thorough cleansing and rousing with Pond's Cold Cream. Soon cloggings cease. Pores actually reduce. Under tissues are toned, and lines smooth out. You look years younger!

## Day and night—this simple care

Here's the simple treatment that hundreds of women follow, because it does more than cleanse their skin:—

*Every night*, pat on Pond's Cold Cream to soften and release deep-lodged dirt and make-up. Wipe it all off. At once your skin looks clearer! Now rouse your underskin. Pat in more cream—*briskly*. The circulation stirs. Glands waken. Tissues are invigorated.

*Every morning* (and before make-up) repeat . . . Your skin is smooth for powder—fresh, vital looking. Your whole face is brighter, younger!



Start in at once to give your skin this invigorating daily care. Get a jar today. Or, send the coupon below. It brings you a special 9-treatment tube of Pond's Cold Cream.

## SPECIAL 9-TREATMENT TUBE and 3 other Pond's Beauty Aids

POND'S, Dept. 6-CB, Clinton, Conn.

Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1936, Pond's Extract Company



## Mae West Gives the Answers

[Continued from page 37]

the weakness of mankind. I like to combine research with my literature.

*Have you ever been really in love?*

Once in Brooklyn, but he moved away.

*Is your hair actually blonde?*

Actually, and it's all my own.

*How far did you get in school?*

Not very, but I've never heard of Cleopatra acquiring an A.B.

*Were you a child actress?*

Yes, and I appeared in "Alice in Wonderland" at the age of 6 with the Hal Clarendon Stock Company in Brooklyn.

*Do you enjoy Hollywood film premieres?*

I wouldn't know. I've never attended one.

*What is your normal weight?*

About 120 pounds. I built up to 135 for the Diamond Lil rôle in *She Done Him Wrong*.

*Have you a hobby?*

Yes, beds. I own a famous one that belonged to Diamond Jim Brady. And several others. Some day I'm going to round up a real collection.

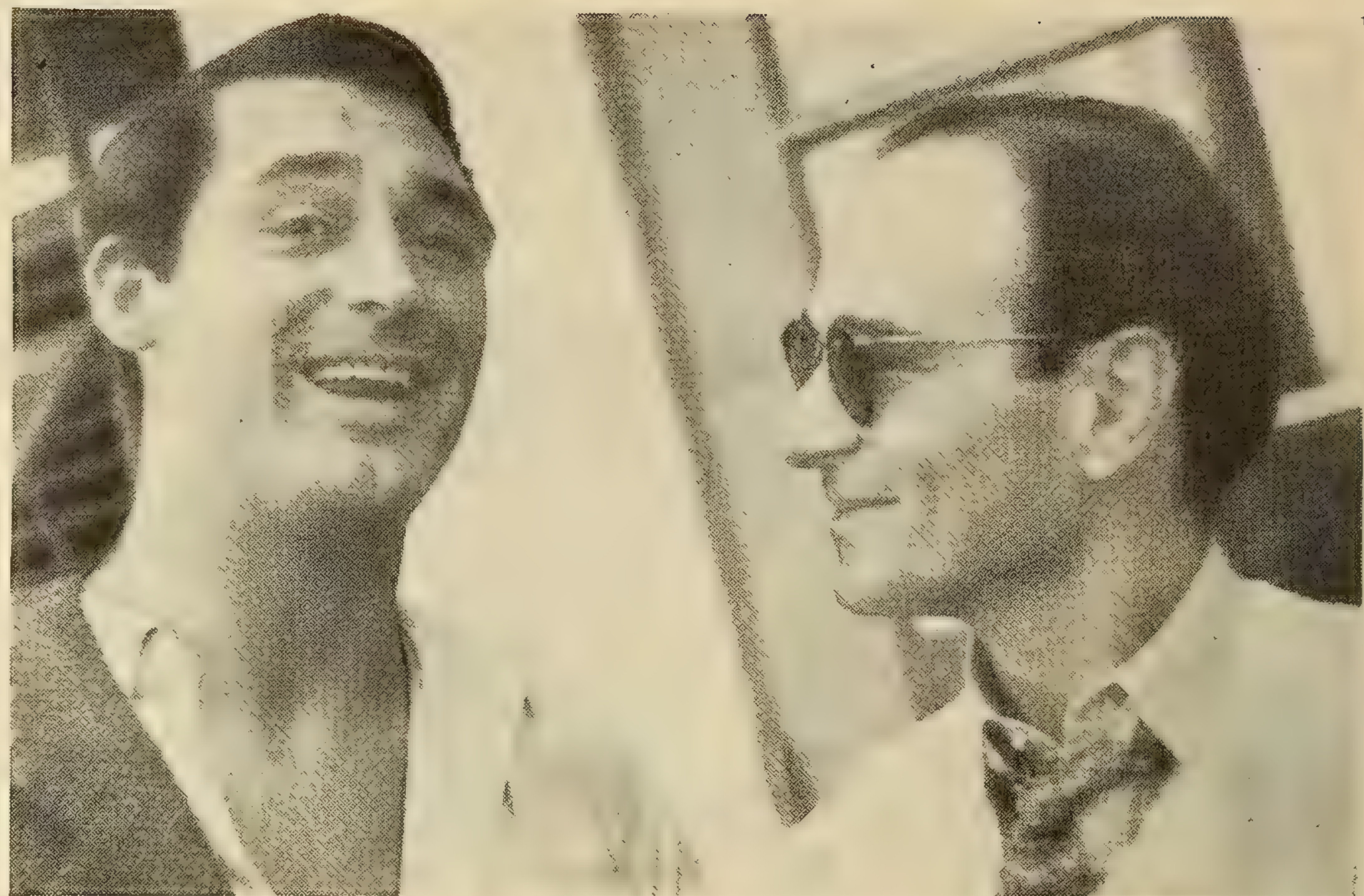
*What is the real secret of your success?*

William J. Fielding, noted psychiatrist, once explained it. He said I appealed to the primitive instincts. He probably had me confused with Tarzan. Personally, I think it is because I behave naturally on the screen. People do not feel that I'm acting.

*Where did you pick up the come-up-and-see-me expression?*

You'd be surprised.

*What do you require of a leading man?*



An informal shot of Cary Grant, actor, and Robert Riskin, scenarist-director, taken between scenes of *Interlude*, Grace Moore's new Columbia picture

Experience. Then I try to make them fall for me. It usually improves their acting.

*What do you think of college boys?*

I think of them all ways.

*Have you any marriage plans?*

They should have asked this one first. No, I can't be bothered with a husband right now. Maybe later if I ever get time.

*Do you like dancing?*

Yes, even when I dance with my feet.

*Where do you write your screen plays?*

Usually in bed. Like Mark Twain. He wrote good stuff, too. Besides, it keeps me in the mood.

*Do you mind what people say about you?*

Not so long as they keep saying it. The time to worry is when they stop talking about you.

*What do you think of television?*

I'd like it—it would give me a chance to come up and see you sometime.

# STAN WOULDN'T WANT ME

**READ HOW  
PIMPLES  
ALMOST  
RUINED  
TINA'S DATE  
FOR THE  
PROM**

➔

HE'S MARVELOUS... ISN'T HE TOO THRILLING... WHY-I-YES HE LOOKING... AND HE'S ASKED ME DOWN FOR THE PROM NEXT MONTH-OH, TINA-YOU'RE GOING, TOO, AREN'T YOU - WITH STAN?

DID ASK ME - BUT I-I DON'T THINK I CAN GO NOW - I'VE GOT TO BE HOME -

TINA DEAR, WHAT IS WRONG?

TH- THESE AWFUL PIMPLES- I JUST C-CAN'T HAVE STAN SEE M-ME LIKE THIS - THEY'RE HORRIBLE - HE'D HATE ME - I KNOW-

MY GOODNESS - WHAT'S GOING ON - WHO'S GOING TO HATE YOU TINA?

OH AUNT KATE, DO YOU KNOW HOW TO GET RID OF PIMPLES. JUST LOOK AT ME...

WELL - I HAVEN'T BEEN A NURSE 20 YEARS FOR NOTHING. FLEISCHMANN'S YEAST IS WHAT YOU NEED CHILD. EAT 3 CAKES EVERY DAY - AND THOSE PIMPLES WILL CLEAR UP, I'M SURE

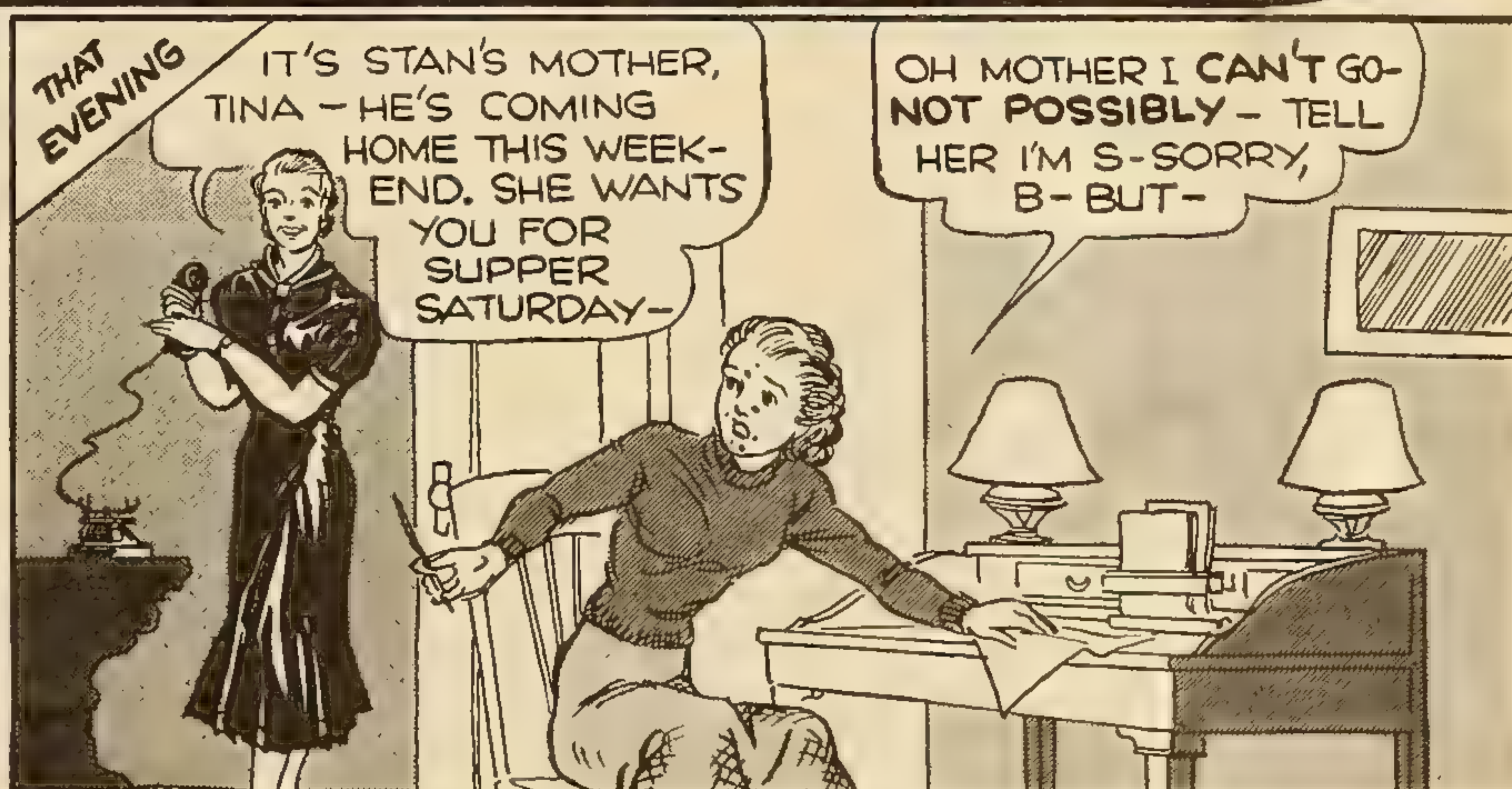
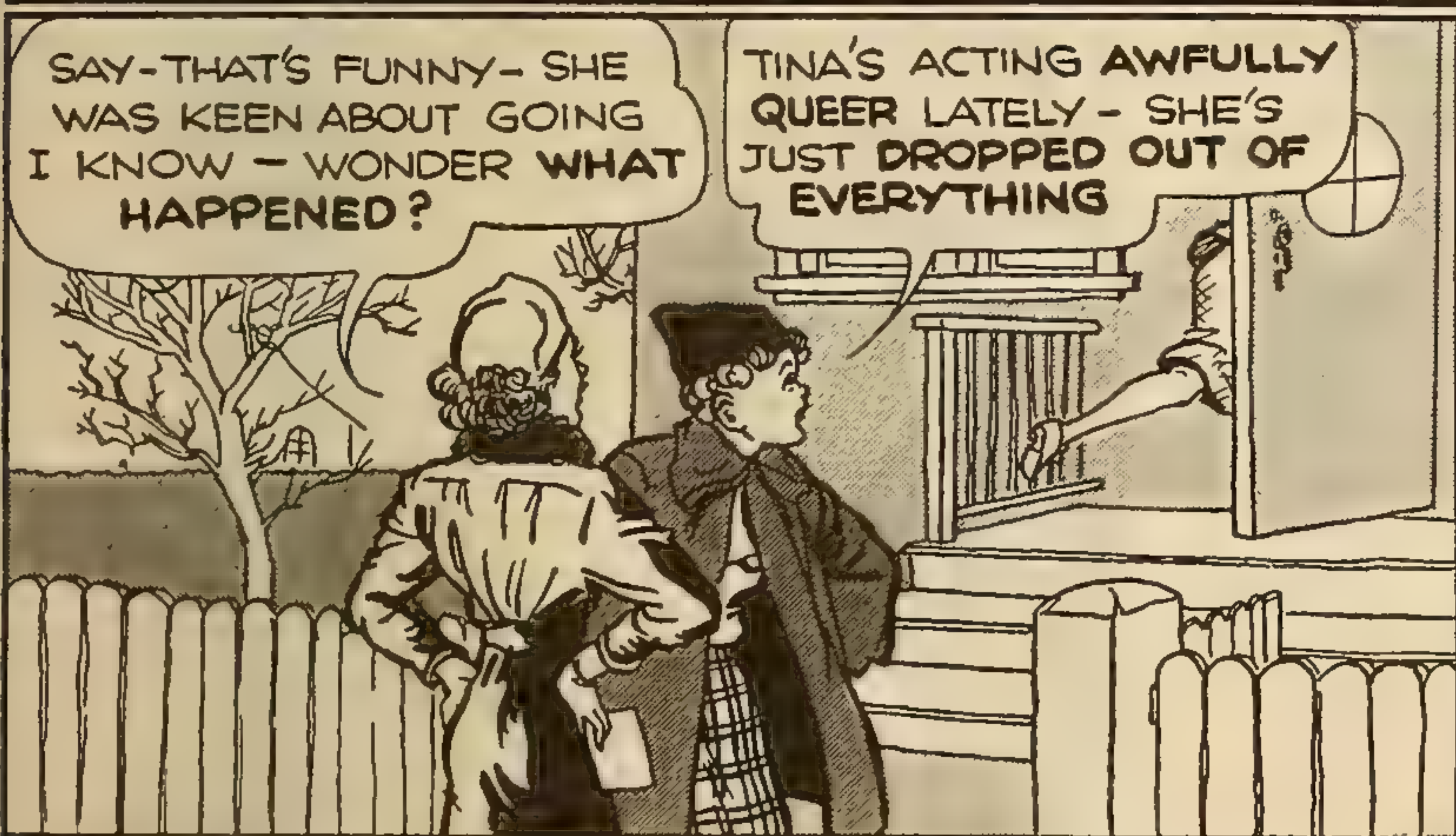


# The Best-Dressed Star of the Month

OUR choice for the best-dressed girl this month is charming Astrid Allwyn who will be seen soon in the 20th Century-Fox production *Stowaway*. Astrid was week-ending in Palm Springs when we saw her waiting for her escort, attired in this striking dinner gown. Black and white leaf printed silk was used for both jacket and dress, the latter indicating a high waistline by means of a wide girdle of emerald silk and having a fan-shaped inset of three pleats set in the front of the skirt. The short sleeved jacket stopped at a line just below the hips. It was cut away in front and swung full and longer at the back. Astrid wore with the suit a turban of heavy white crepe, draped in folds about her head and had two green and one white tassel swinging to the shoulder on the right side. She carried an emerald green suede bag and matching gloves.



## TO COME—if he saw me NOW..



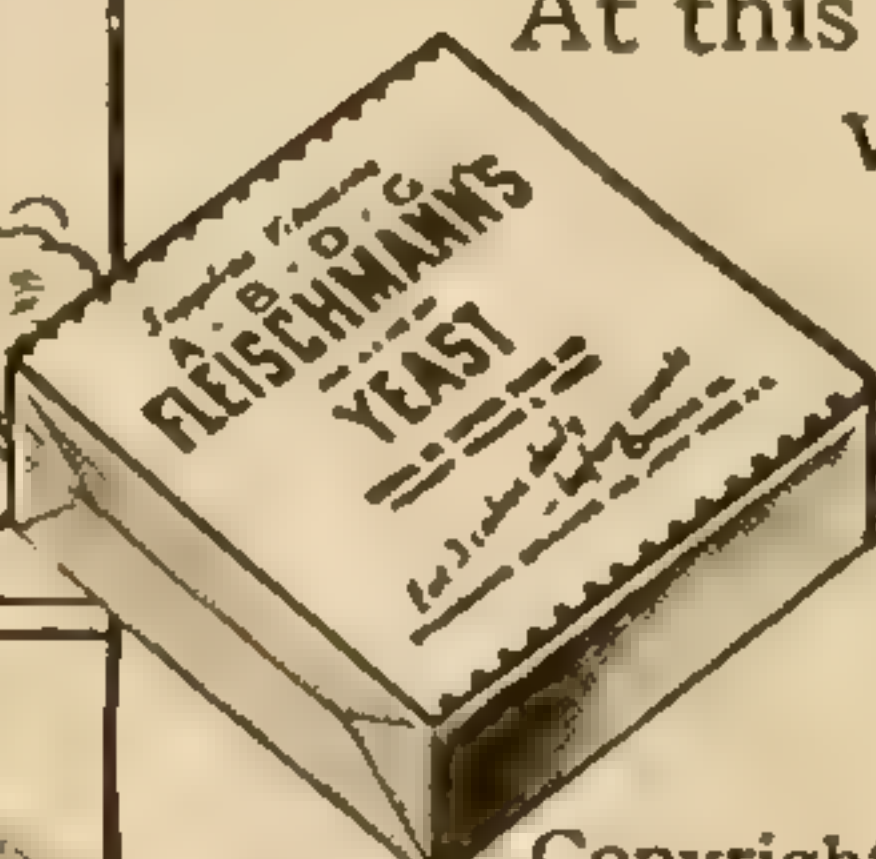
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ments may be now,  
you have an equal  
chance to win this cup  
—with YOUR name en-  
graved on it!

**Men, Stay Away from My Door!**

[Continued from page 35]

haven't given it an airing yet!"

"That's the trouble! Men die for you—"  
"On the screen only," she amended  
quickly.

"They haunt your front door, and you  
hang out the 'No Parking' sign! Haven't  
you ever been in love?"

"Oh yes," mused Olivia. "But that was  
back in Saratoga."

**SARATOGA** is in northern California.  
It has, according to the latest census,  
a population of eight hundred. And it's  
noted for its peaches, and for being the  
"home town" of Miss Olivia de Havilland.  
It was there she resorted with her parents  
at the age of five, after getting herself born  
in Japan. And it was there, a few days  
after the move, that she met him. He had  
dark hair and green eyes and an excellent  
aim. "He threw rocks at me," she recalled  
dreamily, "and I decided he was a man  
after my own heart."

They did not exactly rush into romance.  
They saw each other on an average of  
every two years—because he was away at  
school. And when they did meet it was  
on a very formal basis. They played "Old  
Maid."

"He didn't really take me seriously until  
I was sixteen," mused Olivia. "I saw him  
that summer at Carmel. We discovered we  
had a great deal in common; he was taking  
typing lessons and so was I! He was, you  
see, going to Yale that fall and he thought  
it would help with his studies if he knew  
something about a typewriter. He wrote  
me a very neatly typed note. I did the  
answer over ten times before I thought it  
was good enough to send. His reply to  
that was so scathing it sent me into the  
depths for days. I had misplaced a comma!  
After that we didn't write. We talked.  
Soon he made an avowal. Maybe I did  
too."

Avowals are pretty easy to make on the  
moon-washed shores of Carmel! What with  
the Pacific lapping at your feet and the  
glamorous romances of gone generations  
popping out of every cranny. He gave her  
his ring.

"It was a silver ring with a blue stone,"  
Olivia remembered. "I was so embarrassed  
I made my mother wear it! Somehow it  
gave me a stifled feeling. As if my future  
were all cut and dried and settled before  
I'd ever had a chance to be free."

"So it ended. Right back in Saratoga  
where it started. And at eighteen I was  
an Old Maid in Hollywood!"

"And that is the Big Love of your life?"  
I questioned.

"It's the *only* love of my life—so far,"  
said Olivia.

Abruptly I was thinking of that night  
two years ago when she stepped onto the  
stage for the first time in the Hollywood  
Bowl. As dainty a "Hermia" as was ever  
wooded and won in *Midsummer Night's  
Dream*. I was hearing again the eager  
words of that lad who has since become  
one of the screen's greatest heroes. "That  
girl," he exclaimed, "typifies romance. It  
would be the simplest job in the world to  
fall in love with her!"

She could be the most excitingly popular  
young woman in Hollywood. She could be  
a sensation. But Olivia does not choose  
to "date."

**WHY?**

Her fans are asking that question. All  
Movietown is asking it. So, in a very con-

cerned way, are the young eligible males  
who have no chance to meet her.

"Well—*why?* What is the reason?" I  
demanded.

**FOR** answer, Olivia drew a circle on the  
back of a menu card. Then she drew  
another close to it but without overlapping.  
"Don't tell me you're going to solve love  
geometrically!" I said.

She giggled. "I'm just trying to give you  
a brief illustration of what I think of life,"  
she told me. "It goes in circles. Here's a  
Career Circle, for example. And here's a  
Romance Circle. I think you have to com-  
plete one before you can do a good job with  
the other."

"And right now you're in the midst of  
the Career Circle. Is that it?"

She nodded. "I have a terribly one-track  
mind. Naturally it's bent on pictures at  
present. Men would be very complicating—  
*very disturbing!*"

"But it seems to me I have read some-  
thing about your condoning the presence  
of one or two."

"You read that article!" her cheeks  
flamed hot and lovely. She is the only per-  
son I know who can still blush. "That  
awful article! Right there in the front  
section of the newspaper! I don't know  
how they dared to print such stuff!"

Under a heading in big type, the article  
had said in no uncertain terms that Olivia  
de Havilland and James Blakely (that good  
looking boy you saw in *The Desperado*)  
were this and that way about each other.  
It mentioned their devotion at luncheon



**Three girls on a horse.**—It's a hobby  
with them. Barbara Reid, Nan Grey  
and Deanna Durbin are the *Three  
Smart Girls* playing the title roles in  
Universal's picture by that name.



together. It went so far as to say that Olivia had called him "Darling" and other endearing terms—and it ended with: "It'll be bells and the altar for this couple almost any day now."

"I didn't call him 'darling,'" stormed Olivia. "I didn't call him anything. I haven't even spoken to him since, I was so mad at the papers."

"You see, we were both in the Floradora Sextette for the Actors' Benefit. That's where I met him. I went out to luncheon with him, and immediately we were romancing according to rumor!"

"The whole thing makes you terribly self-conscious. I'd rather not go out at all. As a matter of fact I've been out only five times in the last one year."

Five times! And ever since I've been knee high to a cricket I've been hearing that you had to *live* in order to be any kind of great artist. That you had to experience a surging, soul-stirring love life. Olivia has de-bunked that once and for all. She's a sweet kid who has lived a perfectly normal young life. And she's been called "the finest actress in America today" by both Max Reinhardt, producer of *The Dream*, and director Mervyn LeRoy.

**A SQUARE-SHOOTER** with glamour. That's De Havilland. A youngster who dares to be honest with herself. "I'm the sort of emotional person who would probably go to pieces if I was involved deeply in love," she said. "I never could do justice to it and to my work at the same time. The only way to avoid it is to remain emotionally independent. And the only way to do that is not to think of men!"

Miracle Woman! Not to think of men when the greatest experts in the world have made love to her! But, it seems, that's just it.

"I've had so much thrilling romance on the screen that I don't feel the need of it in my private life," she chortled. "And besides, all those men have been married, or engaged. Fredric March, Dick Powell, Jimmy Cagney, Joe E. Brown, and Errol Flynn. There doesn't seem to be any unmarried men on our lot. And I haven't had the time to meet many off it. But I'm not worrying. Four fortune tellers have told me I'd 'be wedded before my twenty-second birthday.' That gives me two years to go. He's to be a man in uniform!"

But it doesn't matter which uniform so long as he's not an actor merely renting one! Actors are out. Olivia has no desire to be separated from her husband by long location trips, or by Hollywood rumors. She wants a home that is very much a home. Children. A closely-knit family life. As happy as the one she leads now with her mother and sister.

They have a carefree, gloriously mad household. Sister Joan frequently wakes her up by squirting soda water on her. They read aloud, lying on the floor and hunched up on an elbow. They go for long walks, the three of them, along the palisades of Santa Monica and watch sea gulls dipping over the ocean. They work out crossword puzzles together, fighting furiously over every line.

"Most of the men who come to see us are my friends and Joan's beaux!" Olivia chuckled. "She's awfully pretty. One of the other studios has her under contract now, you know," she added proudly.

Six hundred men rode to death for Olivia de Havilland in *The Charge of the Light Brigade*. In her next picture they'll undoubtedly fight over her again. And again. But off-screen, it's going to take an extra strong—and strong-minded—man to fight that closed door of her's. To remove that "No Parking" sign!



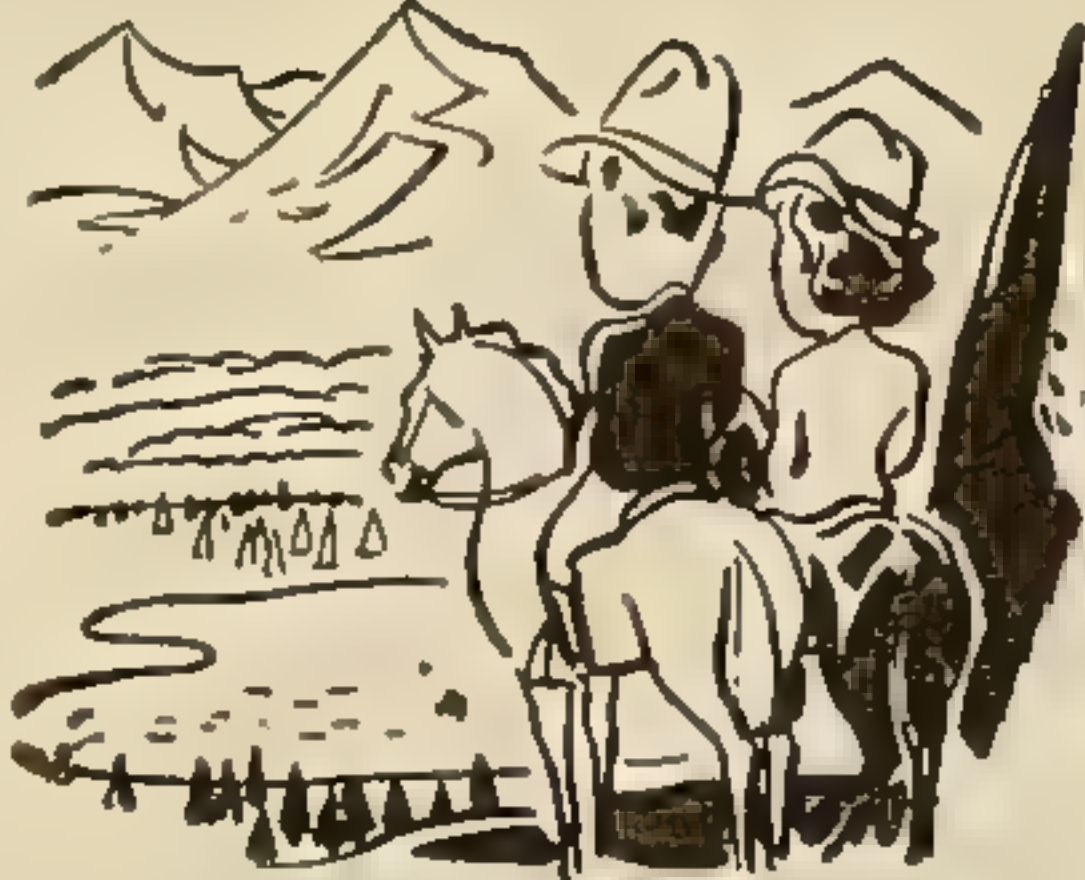
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( of the frigid zone )  
**AND GET UNDER**  
**THE SUN**  
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**SEND NO MONEY—ONLY YOUR NAME**

For Free Sample write name and address plainly and send to ARZEN, 544 S. Wells Street, Chicago, Dept. 52.

## From Rags to Riches

[Continued from page 34]

very much Robin Burn, his mother's be-curl'd darling.

But the curls were soon to go the way of the dresses. It happened on the first day of Robin Burn's school life in Van Buren. The other kids all called him a sissy and otherwise taunted him about his tresses, nice as they were in the eyes of his mother. In his best English he came home from school that day and said that either the curls went or he'd have a fight the very next day. A fond mother who shuddered at the thought of having her baby's face all blackened or his little knuckles bruised, rushed him off to the town barber shop and while she gently sobbed the hardened tonsorialist snipped away and Robin Burn emerged from the shop with as modern a haircut as one could expect at the turn of the century.

THERE is no record of Robin Burn's early scholastic successes. In fact it is doubtful if he was anything more than a rather bad pupil. Those who remember the days of the early grammar school career of this remarkable fellow insist that he spent a portion of the time in the corner and not a few hours after school doing penance.

But nothing could stop an ambitious mother who saw in her son the spark of genius that was someday to elevate him to a prominence never at that time even dreamed about by the average citizen of Van Buren, Arkansas. She knew he was a born musician and so one day she led him, by the hand, to the home of Frank McLean, leader of the Queen City Silverstone Cornet Band. "Frank," she said, "I expect you to teach Robin how to play the mandolin."

Teach Robin to play the mandolin! A few weeks later he was not only the best mandolin player in Van Buren, but he was a master of the piano, harmonica, guitar, trombone, violin and cornet. His proficiency in the matter of music was the talk of the town. His performances at those kid shows they used to give out in the vacant lot on Saturday afternoon not unfrequently drew adult audiences.

Somehow, Robin Burn managed to get through grammar school, even though he was a pretty good-sized lad when he walked up for the diploma. Probably the performance he gave at the commencement exercises made up for his lack in grades and there was compensation in that smile of appreciation on the face of his mother and the big slap on the back he received from his dad, who kept right busy at his civil engineering work so that the two sons could have the full advantages of education. Education in Arkansas, in those days, wasn't in such heavy demand, but with a civil engineer for a father, it was different. He knew the value of book larnin'.

But if he was a poor student in grammar school, one can imagine how Robin Burn took to algebra, Latin, Ancient History and other topics of study in high school. And yet they HAD to tolerate him, because he turned out to be the best football player in the whole school. He was also something of a right smart baseball lad, and then there was talk that he'd make a great Texas Leaguer.

But come the summer and Robin's real nature would crop out. He just couldn't keep away from old man river and most of his summers he spent hanging around the ancient ferryboat that plied across the Arkansas. He sometimes helped the old colored fellow who ran the boat, but not when the going was real heavy.

Back in school after one such vacation, Mrs. Shaver, his teacher organized the Madison Debating Club. Robin was elected treasurer, which was a high but empty honor because the Madison Debating Club was completely without funds.

And then happened one of those things that makes history. Robin and some of the boys were having a little bit of barbershop harmony in the back of Hayman's Plumbing Shop there in Van Buren. It was as informal as all that. They were singing away and suddenly somebody said they needed some accompaniment. Robin agreed and he picked up a couple of gas pipes and a whiskey funnel and soldered them together.

Thus was the Bazooka born.



It's meal time for "Muchacho" so Paul Kelly and "Mamita" stand by while her beautiful 11-week's old colt refuels. Paul is an avid polo enthusiast and is now starting to breed and raise his own mounts. "Muchacho" is the first of his "home-grown" string.



And from that day on, Robin Burn and the Bazooka were inseparable. And the Bazooka wasn't like anything that anybody else had. There was nothing like it in all the world.

When Robin was through with high school, his family moved to Fayetteville, Arkansas, and Robin fooled 'em into letting him into the University of Arkansas, where brother Farrar was already well on the road to becoming a first rate civil engineer, like their dad. In college a peculiar thing happened. Nobody called him Robin. They all called him Bob. And in the same way nobody could figure out why he didn't have an "s" on the end of his name. So, to everyone in Fayetteville and at the University of Arkansas, with the exception of his family, he became Bob Burns, which eases the telling of his story.

Two years of college, even with the company of his Bazooka, was all that Bob Burns could stand. The book larnin' was gettin' him down. Out in Oklahoma, raising peanuts, were some family friends who used to live in Van Buren. So Bob went to Hugo, Oklahoma, and became a peanut farmer, which is exciting enough for the first couple of days, but as uninteresting a thing as one can imagine thereafter.

So once again he was back home—back in Van Buren, where everybody called him Robin. His Bazooka was as popular as ever and folk remembered how he used to play all those different musical instruments. He joined the Black Cat Minstrels, which would put on shows and he earned three dollars a week, good money in those days for any young fellow who stayed in his own home town.

The plaudits of his townsmen convinced Bob that he had something on the ball—he and the Bazooka, he insists. And he figured that in a big town he would really be appreciated. With his brother, Farrar, he headed for New Orleans. The only thing about that trip which Bob will confess to is that he came as close to starvation as he ever wants to be. Nothing ever looked as good as Van Buren when the two lads returned, hatless, coatless and penniless, but with the precious Bazooka intact and unharmed.

**F**ARRAR was definitely through with wandering. He was going to settle down and he advised Bob to do the same. So Bob packed his Bazooka, hopped a rattler, which wasn't faster than any other slow train through Arkansas, and after a month's uncomfortable session on the rods, he rolled into New York City. New York City is a great place if you have money and friends, but a mighty tough place on the guy who is down and out. Bob Burns was down and out—and no foolin'. He'd bunk in a thirty cent flop house at night and walk the streets all day looking for a job—any kind of a job. One day he landed work in the movies. Over on Eleventh avenue they were making pictures and they needed a flock of extras. Bob Burns joined the cinematic Swiss Guards, carried a spear and was paid off at the rate of three dollars a day.

With enough to eat on, he figured that he had better get back to the sunny south before the cold weather really set in. His next stop was in Little Rock, where an attempt to make a living selling advertising on commission was thoroughly unsuccessful. The same thing happened when he tried it in Chicago. As an advertising salesman—on commission—he nearly starved to death.

[Continued on page 66]

# THE RIGHT AND WRONG ABOUT COLDS!

## Facts It Will Pay You to Know!

**T**HE "Common Cold" is the scourge of our civilization.

Every year it takes more in lives and health and expense than any other ailment to which we're subject.

The sad part of it is that much of the misery caused by colds is due to carelessness or ignorance in treating colds.

A cold, as your doctor will tell you, is an internal infection caused by a virus or germ. In other words, regardless of the locality of the symptoms, a cold is something lodged within the system.

### Everything but the Right Thing!

The failure of many people to recognize the true nature of a cold results in much mistreatment of colds. More often than not, people do everything but the right thing in the treatment of a cold.

They employ externals of all kinds when it's obvious that you've got to get at a cold from the inside. They swallow all kinds of preparations which, for seven months of the year, are good for everything but colds and which suddenly become "also good for colds" when the cold weather sets in.

Many of these methods are good as far as they go—but they don't go far enough! They don't treat a cold internally and thereby get at the infection in the system. The result often is that a cold progresses to the point where "complications" set in and it becomes a serious matter.

### What a Cold Calls for

It's obvious that a cold calls, first of all, for a *cold treatment*! A preparation that's good for all kinds of different ailments can't be equally good for colds.

A cold, furthermore, calls for internal treatment. An infection within the

system must be got at from the inside.

Grove's Laxative Bromo Quinine tablets supply reliable treatment.

First of all, Bromo Quinine tablets are *cold tablets*! They are made for colds and only colds. They are not a "cure-all" or a preparation only incidentally good for colds.

Secondly, Bromo Quinine tablets are internal treatment. They work within you and they do four important things.

### Four Important Effects

They open the bowels, an acknowledged wise step in treating a cold.

They combat the infection in the system.

They relieve the headache and fever.

They tone the system and help fortify against further attack.

This is the fourfold effect you want for the treatment of a cold and in Bromo Quinine you get it in the form of a single tablet.

### Safe as Well as Effective

Grove's Laxative Bromo Quinine tablets impose no penalty for their use. They contain nothing harmful and are safe to take. Their dependability is proven by over 40 years of use.

Bromo Quinine tablets now come sugar-coated as well as plain. The sugar-coated tablets are exactly the same as the regular except that they are coated with sugar for palatability.

Every drug store in America sells Grove's Bromo Quinine tablets. Let them be your first thought in case of a cold.

Ask for, and demand, Grove's Bromo Quinine tablets! The few pennies' cost may save you a lot in worry, suspense and expense.

**RADIO NOTE:** Listen to Gabriel Heatter review the news. Mutual Broadcasting System, every Monday, Tuesday, Wednesday and Thursday evening. 7:45 to 8:00 EST on some stations. 9:00 to 9:15 EST on others. Consult your newspaper for time listing.



# Fear has no place in FEMININE HYGIENE if your method is modern

Why add to the problems of life by worrying about old-fashioned or embarrassing methods of feminine hygiene? If you doubt the effectiveness of your method, or if you consider it messy, greasy, and hateful, here is news that you will welcome.

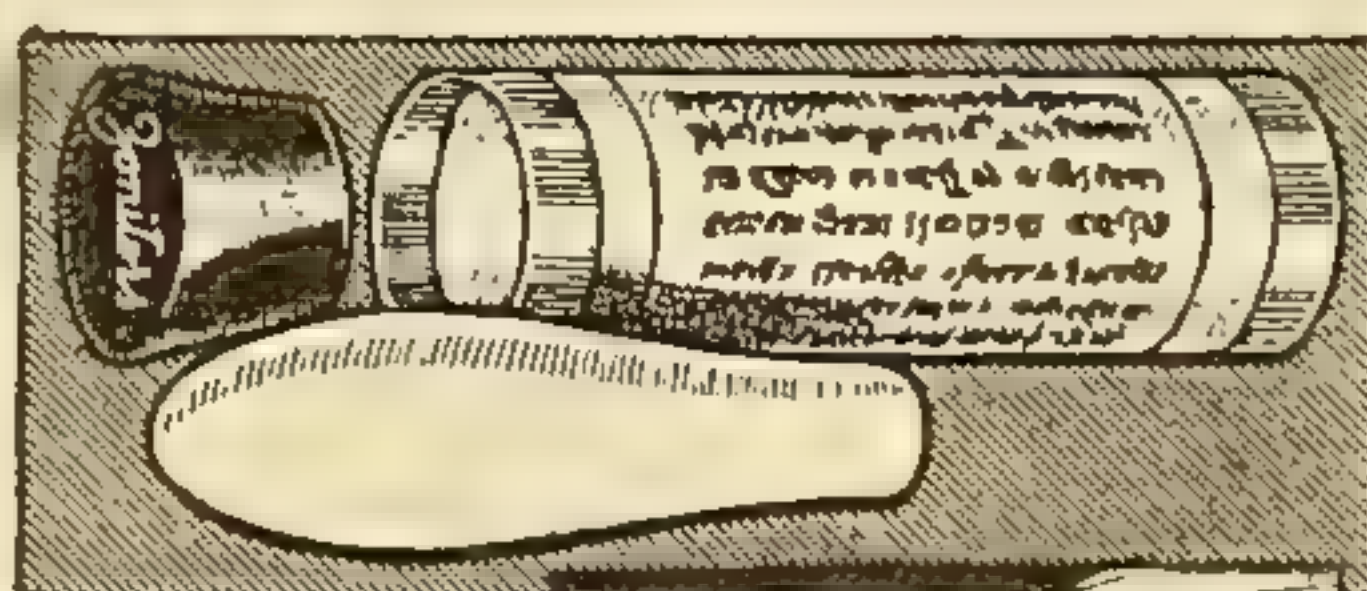
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## From Rags to Riches [Continued from page 65]

And just when the pickings were the leanest, when he was wondering what would happen next, Bob Burns heard the newsboys crying in the street. Without spending two cents, he learned that the United States had declared war and like a real patriot—if a hungry one—he went to the recruiting offices of the United States Marines and signed up—Bazooka and all.

In France he did right well by his country. When he wasn't sniping at Germans, he was playing the Bazooka and helping to make his buddies laugh. He wore out all the old gags he knew, he worked his songs overtime, so he had to make up new, impromptu dialogue and write original songs. And thus was born, on the fields of France, one of the greatest acts ever known to the stage, radio or screen. Bob Burns discovered the talent that was to take him from rags to riches in a transition so fast that it would leave his head swimming. This wasn't to happen immediately. Bob Burns had to finish out that stretch in France. He had to stand before General John J. Pershing and listen to words of praise from his commander-in-chief as the latter pinned on his breast a medal proclaiming him one of the greatest rifle shots in the American fighting forces.

And then Bob was to come back to America and again know poverty. But, with a little money he had managed to scrape together, he became a concessionaire at Atlantic City, on the Boardwalk. He ran one of those games of chance, his southern drawl and his native wit coming to good use in luring customers to his counter.

Down the Boardwalk a shake was another concession. And soon Bob found he couldn't keep his mind on his business because it was always on the girl who ran the other stand. So they consolidated in business and became man and wife. Elizabeth Fisher was a great and understanding woman. She, like Bob, had known the harder side of life. And it was largely through this fact that Bob was able to pull through the tough, discouraging years that were to follow before success was to be his.

The first months after the wedding were rosy ones. With their savings, Bob and his wife opened a dance hall on the Boardwalk. But it failed and a week after the sheriff had sold Bob down the river, Robert, Jr., was born. Brave little Mrs. Burns knew what was running through Bob's mind. She comforted him, she encouraged him, she gave him the strength to carry on. And so, packing his Bazooka under his arm, he went the hard way. He worked in carnivals, running games of chance. Then he turned to vaudeville and all the prophecies of his brave wife were fulfilled. Almost overnight, their luck changed, the money rolled in. They were on top. Bob could smile. They could be happy at home.

And it happened in a most peculiar way. Bob, after turning to vaudeville, worked out a blackface act. Talent scouts for the Fox studios heard about him and figured he was pretty good. The blackface team of Moran and Mack was going great at that time and Fox decided to create a team of its own and call it Black and Blue. Remember? Well, Bob Burns was one of the Boys. John Swar, brother of Moran, was the other. They headed

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for Hollywood and prosperity.

They had a year's contract with Fox. They worked in *Up the River* as Black and Blue. And then they were idle.

AND one day, when Bob Burns was down in the dumps of despair, his last money nearly gone, Will Rogers happened along. Will had taken a great liking to the big fellow from Van Buren. They had talked together of Oklahoma and of the lazy rivers that wind through the south. Will was convinced that Bob Burns had something on the ball. But he was afraid that Hollywood couldn't see his spark of genius. So Will told Bob to get out of town, to go East. Bob headed for New York City.

This time he knew a few people, at least. And so he talked Rudy Valle into giving him a chance on the radio. He made good. Paul Whiteman SENT for him. He turned a nation of listeners into hysterics with his good old Arkansas philosophy. Bing Crosby asked him to come to Hollywood and to share the honors of his program. Bob Burns had CLIMBED the ladder of success. He had surmounted seemingly impossible obstacles.

Paramount figured he MIGHT be a motion picture attraction. So it signed him for two test pictures. You know what he did in *Rhythm On the Range*. He almost stole the picture from his pal, Crosby. Not intentionally, of course. Then came *The Big Broadcast of 1937* and he was greater than ever.

Bob was making fine money—hundreds a week. But he remembered that once before he had been too optimistic about the future. So he and Elizabeth and Bob, Jr., decided to keep on living in the little apartment—to keep on driving the old Ford. And then came word that Paramount was so sold on Bob Burns it wanted him to sign a new contract. He would make three pictures a year at \$60,000 each and he could make one picture each year for some other studio and he lined this up for \$75,000.

He rushed home to bring the great news to Elizabeth. She was ill. Bob went to the cupboard to fix some medicine. He forgot all about his good luck. He thought only of Elizabeth, who shared his trying days with him.

In the hour of his greatest triumph, he drained the bitterest cup. His wife died. Bob Burns could hardly stand it. His pals in Hollywood wondered what would happen to him. They wondered if he COULD carry on. But Bob Burns isn't a quitter. He's a man's man and a real one through and through. He knew that he had to carry on—Bob, Jr. So he bolstered up his smile, he patted Bob, Jr., on the back and he carried on.

He signed that contract with Paramount, just as Elizabeth was so anxious he should do. And when his radio sponsors heard how the movies were going for him they tore up his old contract and gave him a new one boosting his air salary from \$550 to \$1700 a week at the start, and providing for an eventual payment of \$4000 weekly. And on top of this came a newspaper syndicate asking him to write a daily feature like the one Will Rogers had done. They guaranteed him \$500 a week to start. Other profits come from the sale of little Bazookas and from personal appearances, so that his annual income is now about \$400,000—which isn't bad for a lad who rode the rails and then walked the sidewalks of New York, his innards filled only with the pangs of hunger.

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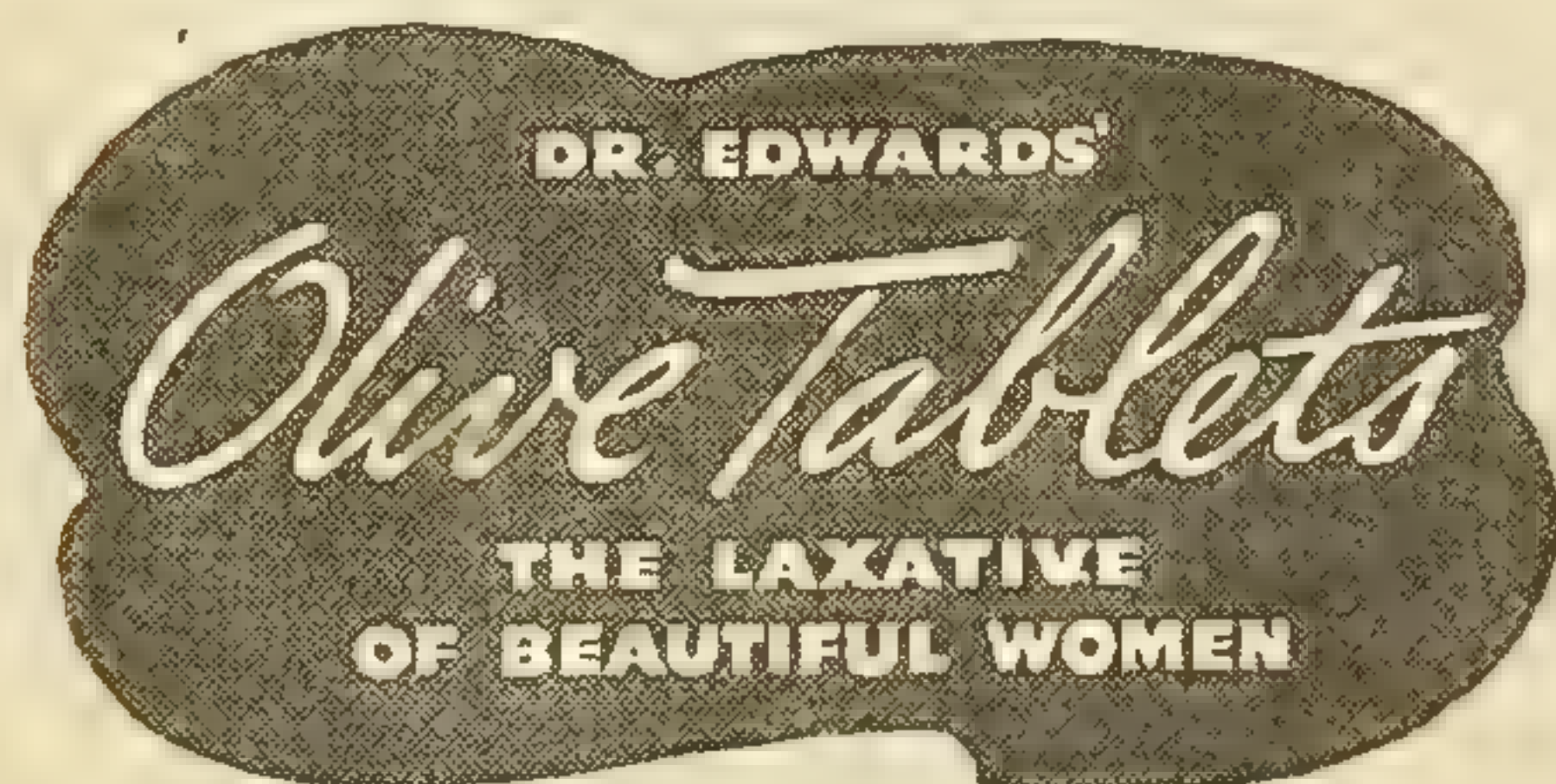


Years ago her mother taught her the importance of regular elimination.

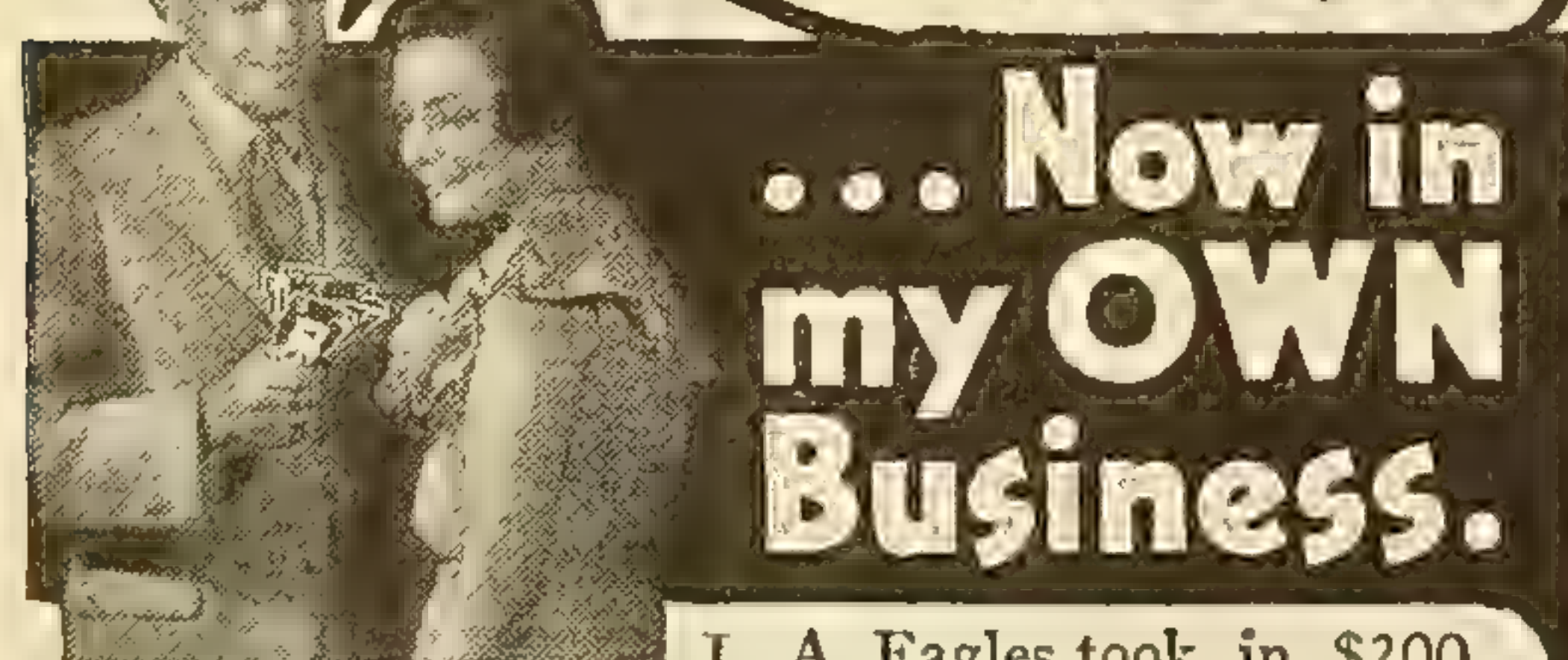
Ever since she can remember, there has been a box of Olive Tablets on the bathroom shelf just as a reminder not to let more than one day go by without doing something to assist Nature.

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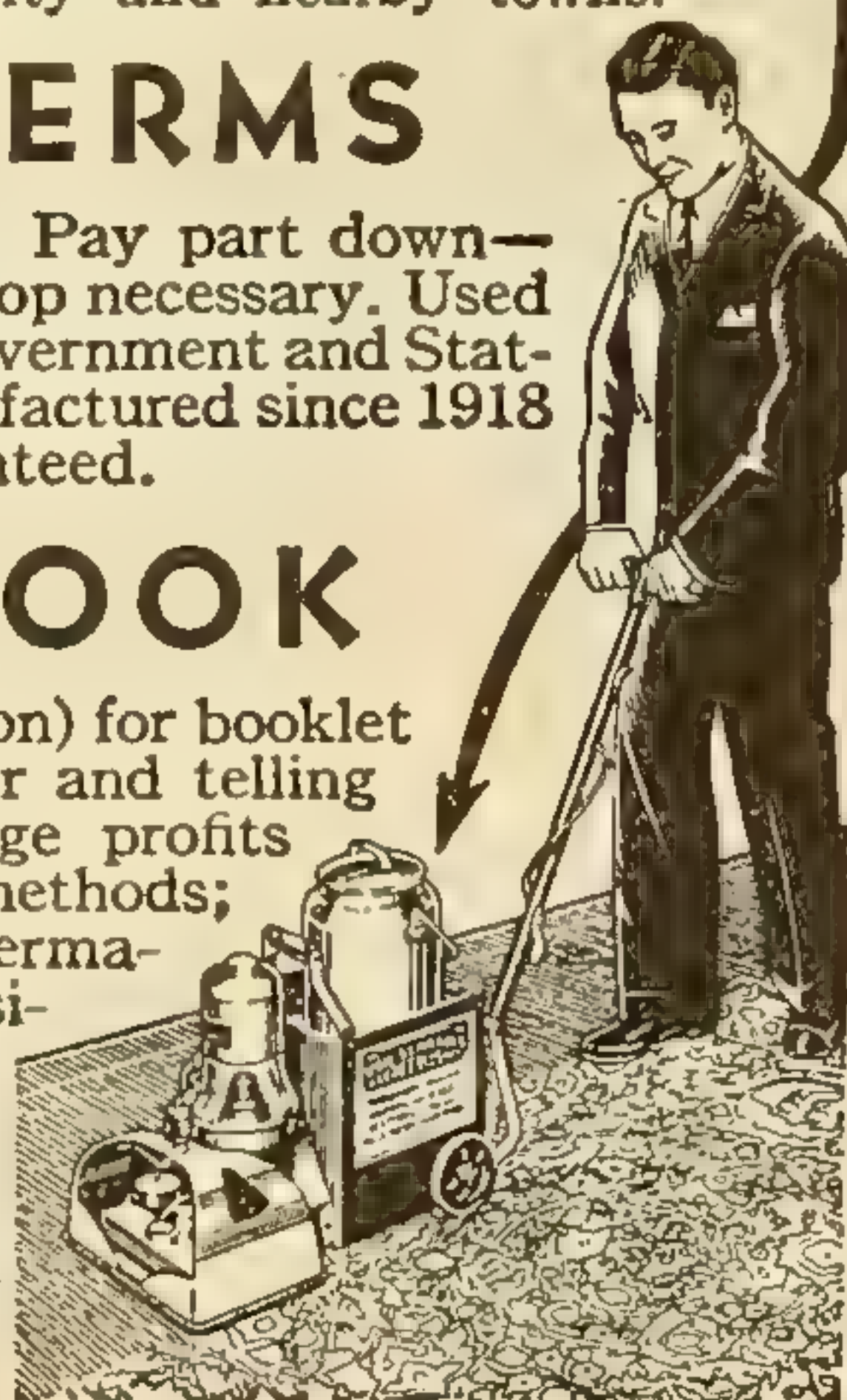
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## Mae Clarke Laughs Last

[Continued from page 41]

picture that was destined to make history. It was called *Public Enemy* and it was in that picture that Cagney, pursuant to the manuscript requirements, violated all rules for screen heroes by throwing a grapefruit at Mae. And now they are reunited in a picture that means much to both of them.

BUT since that last picture together, much has happened in the careers of Mae Clarke and James Cagney. The newspapers have told of Cagney's studio troubles and of his new deal with Grand National. Not much has been heard of Mae. Newspapers like to print stories of success. Columns for the person climbing the ladder—only memories for those who are slipping. And Mae definitely slipped. She was out of pictures—out cold. She had seen everything she possessed swept from under her. The acting reputation she had spent years building, the fans she had made admire her, even the man she hoped to marry had been taken from her. It was a dismal wreckage that Mae Clarke surveyed one morning when she left the hospital and again faced the world. Most persons would have sighed and given up. The task would have seemed hopeless. That's what MOST people would have done. But Mae Clarke isn't like most people, which is why she is again back on top, again starring in pictures.

And now let's tear back the curtain of life and look into Mae's rather hectic career. We'll go to Philadelphia on August 16, 1910, because that was the place and day on which Mae was born. Her family wasn't rich and her dad had to work hard as a theatre musician to make both ends meet. A couple of years later the family moved to Atlantic City, N.J., where Mae, in her adolescent years, found time after the elementary school hours to attend Dawson's Dancing School. She had definite ideas about dancing. She was serious about it because she felt that someday she would be an actress and she knew that all versatile actresses had to know how to dance. That, you will remember, was in the days when anybody who thought that vaudeville would pass from the picture completely was considered a little bit off his mental balance.

When Mae was only fourteen years old, Earl Lindsay, musical comedy dance producer and a close friend of the dancing master, witnessed a class performance. He saw in Mae Clarke that spark of personality and talent that was later to take her to the heights of success. He suggested that maybe she would like to go to New York and appear in a chorus. Would she? The answer was the same that any girl would have given. And after much persuasion, she secured consent from her mother and went to New York. But there wasn't a job. It was a pretty tough situation and when things looked blackest, Mae landed a job through the same Lindsay. He was opening another show and he gave her a spot on the line. That was at the famous Strand Roof. Next came the Everglades Club and the Vanity Club.

A couple of years had slipped by so rapidly that Mae hardly knew they were gone. The glamour of Broadway, the roar of the subways and the milling crowds, the big, swanky restaurants and the little, out of the way but picturesque eating places, Fifth avenue and its shops, huge liners tooting their way up the North and East

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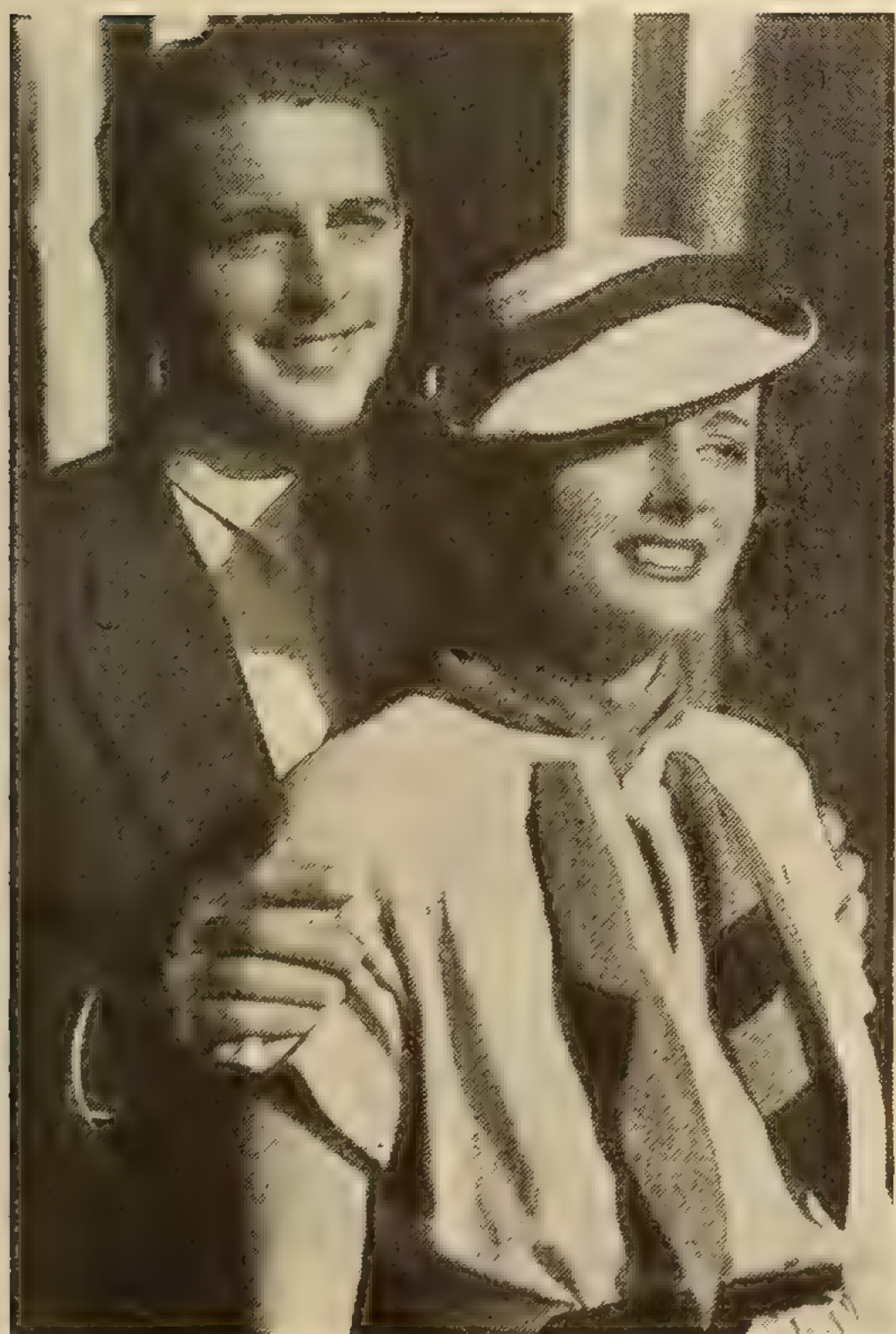
rivers—all this had been like a fairy story to the little girl who was facing the world for the first time. In the excitement of those fast moving days she had little time to realize that she had outgrown her girlishness and was now a young woman in the prime of life.

THERE in the Everglades Club of that day was another dancing girl. She had the spot next to Mae in the line and she answered to the name of Ruby Stevens. Today she is known as Barbara Stanwyck. In fighting the battle of life together, they became fast friends. They both had the same problems—little salary, uncomfortable living quarters, backbreaking hours of performances and rehearsals. But they were both determined and didn't mind the trials of those early days.

So great was the attachment of these two young girls that when Anatole Friedlander offered Miss Stanwyck a job in a big revue, she turned it down until the producer also agreed to sign Miss Clarke to a contract. He was agreeable and the show went on.

Then came one of those instances that make fiction out of show business stories so interesting. Carter de Haven, who was then something of a big shot in show business, saw the girls and was convinced they should go to Hollywood and break into pictures. He painted for them a beautiful picture of Hollywood opportunities, of the riches awaiting them. Tired of struggling, hoping against hope that de Haven was right, they signed on the dotted line and left the show to await Hollywood's call. But it never came. The little financial reserves broke down. Times were plenty tough. Once again Anatole Friedlander came to the rescue. He straightened out their contract difficulties and then arranged an interview with Willard Mack, who was about to produce *The Noose*.

[Continued on page 70]



Charles Quigley, Columbia's newest candidate for stardom, is backing Mary Astor to come through with another superb performance as the *Lady From Nowhere*. Charles is under long-term contract, and plays opposite Miss Astor in this latest Columbia release

# AMAZING

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Please send booklet and 16 sample lesson pages.

Name .....

City..... State..... Age.....

## Mae Clarke Laughs Last

[Continued from page 69]

Barbara Stanwyck got the big part and Mae Clarke drew little more than a bit. Mae isn't made to stand still. With a long run in store for *The Moose*, she felt she was wasting her time staying there. So she just left quietly.

By this time Mae Clarke was known professionally. She could always get a job as a dancer. She wanted more. And again fate intervened and she was teamed with Lew Brice, Fanny's brother, who was then one of the country's ranking vaudeville troupers. They headlined shows from one end of the country to the other in those days of vaudeville prosperity, just before sound pictures wiped an industry out of business. In the intimacy of their work and the constant companionship demanded by their travels, Mae and Lew fell in love—or thought they did. They were married, but it didn't last and two years later, when Mae was called to New York to make a motion picture test for Fox's *Big Time*, she told Lew she was through. It was okay by him, too, so a divorce was arranged.

GOING to New York for that test, Mae was still plenty skeptical. She remembered the Carter de Haven incident and several other times when the trip to Hollywood seemed just around the corner. But this time it was her skepticism, rather than her willingness to believe, that was jolted. She got the part and headed west to make her screen debut opposite the fast talking Lee Tracy.

Picture followed picture until she got her big break, that part of Molly Malloy in *The Front Page*. Universal took her out of the free lance column and gave her a contract. Warners borrowed her, so did other studios. She was making big money, her name was in electric lights, she had settled her mother and father and her younger sister and brother in a beautiful home.

Then she fell in love with a man high in the picture business. With her family at her side, with money rolling in from her work and in love, Mae thought that at last the dark days were forever gone. She was wrong. One day she awakened to read in the papers that the man she loved had married another woman—one of those spur-of-the-moment marriages. Mae tried to laugh it off, just like it didn't matter. But the blow was too heavy for such casual dismissal.

Everything looked black. And one day when a producer wanted Mae Clarke for a starring part, she just couldn't respond. Something within her had snapped. She tried to fight it out within herself, but couldn't. She collapsed and doctors told her worried family that she was suffering from a complete nervous breakdown. She would have to be utterly quiet for many months. There was no other out.

And that was how and why Mae Clarke dropped completely from the picture. Fans flooded the studios with letters wanting to know what had happened. The girl who had climbed the ladder and almost reached the very top had slipped and fallen. She was just another one of many in the heap below the first rung.

And as she lay there in that heap, she did what few others in the same spot have been able to do. She took stock of herself. Would she quit or try again? To quit would be so easy, to try again would be so

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Everywhere you go, everyone is talking about or using De Miracle. Its vogue seems to have started when it became known that this marvelous discovery made it simple and easy to get rid of leg or arm hair, without danger of faster, coarser or stubbier new growth.

No Razor—just dampen hair with De Miracle and then rinse hair away with water. It leaves the skin as smooth, soft and hair-free as a baby's. Leaves no dark hair stubble and does not make hair grow faster, coarser, or stubbier. Try it today.



Satisfaction Guaranteed or Money Refunded

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Special Now \$1.00 Size..... **67c** \$2.00 Size Now \$1.33  
At All Drug and Department Stores

## WAKE UP YOUR LIVER BILE—

Without Calomel—And You'll Jump Out of Bed in the Morning Rarin' to Go


The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores. © 1935, C.M.Co.

**REDUCE BY SAFE, QUICK, EASY SLIMMETS**

No diet, no exercise, no expensive massage—just a simple prescription that contains *no thyroid nor dinitrophenol*. If you do not lose 8 pounds of reducible fat with the first box, your money back! Don't put up with ugly bulges of fat! Take safe SLIMMETS and make your husband fall in love with you all over again.

90 SLIMMET Tablets . . . . \$1.00.  
Send Cash, Check or M. O. today; or C. O. D. (plus postage).  
No Canadian Orders  
SLIMMET CO., Dept. FW-1  
853 Seventh Ave., N. Y. C.




## Would You Like to be Happily Married



Thackeray said "Men are helpless in the hands of women who really know how to handle them." Any woman or girl of ordinary intelligence, beautiful or plain, has the charm within her to attract and fascinate men. You can learn how to develop and use those natural charms from "Fascinating

Womanhood", an unusual book which shows how women attract men by using the simple laws of men's psychology. Married or single, this knowledge will help you. Don't let love and romance pass you by. Send us only 10c and we will send you the booklet entitled "Secrets of Fascinating Womanhood", an interesting synopsis of the revelations in "Fascinating Womanhood". Sent in plain wrapper.

PSYCHOLOGY PRESS, Dept. 42-B, St. Louis, Mo.



hard. Would it be worth all the physical and mental effort? Mae decided it would be worth it. She summoned her mother and father, her doctors, her business manager. She wanted to know how soon she would leave the hospital, how long it would take her to get back into good physical shape, what her chances would be of getting back on the screen. The doctors shook their heads, the business manager suppressed a sigh. So few who slip ever get back up the ladder again.

**B**UT Mae was determined. She figured she was too young to give up. And so, when she felt physically able to do so, she started out all over again. She got a part here and a part there. And when the producers saw her on the screen, they marvelled. Here was the old Mae Clarke, except for the fact that she was a greater Mae Clarke. Her trials and tribulations, both mental and physical, had given her a new understanding. She seemed to put more feeling into her work. Her performances had more of the human touch. She smiled as she viewed the spectacle of producers battling one another for her services.

And about that time something else happened that made the battle all the easier. Mae met a young Hollywood physician and surgeon, Dr. Frank G. Nolan. The attachment for one another was strong. Being young and having had much experience as a studio doctor, he was able to talk with her in the terms of her profession. He could discuss her work on an intelligent and helpful plane. If she wanted to talk books, the stage, the studio or current events, Dr. Nolan was intellectually equipped to meet the situation. It seemed like an ideal match and just when Hollywood was hoping that something more than platonic friendship would come from it, Mae Clarke started wearing a big diamond ring and proudly told her friends that it was a token of their betrothal.

Right now, as she is finishing the biggest role of her whole career, that opposite Jimmy Cagney in Grand National's *Great Guy*, Hollywood is wondering how long it will be before they are married. They already have the license and it is probable that it will be used mighty soon, possibly before this can even get into print.

And so, having climbed back up the ladder down which she slipped so terrifically and again being a ranking star, Mae Clarke looks back and laughs at her troubles, ten years of them.

"It was bitter, to be sure," Mae admits, "but it was like a great lesson. I've learned much from it. And what I've learned will enable me to enjoy the rest of my life as I never would have enjoyed it if I hadn't gone through the contrast of sorrow and grief."

Well, a girl with a philosophy like that deserves success and happiness!

**NEXT MONTH**  
Read About the  
Screen Popularity  
Contest  
\$1000,00 in Cash  
Prizes

# PERMANENT WAVING *Now Robbed~*

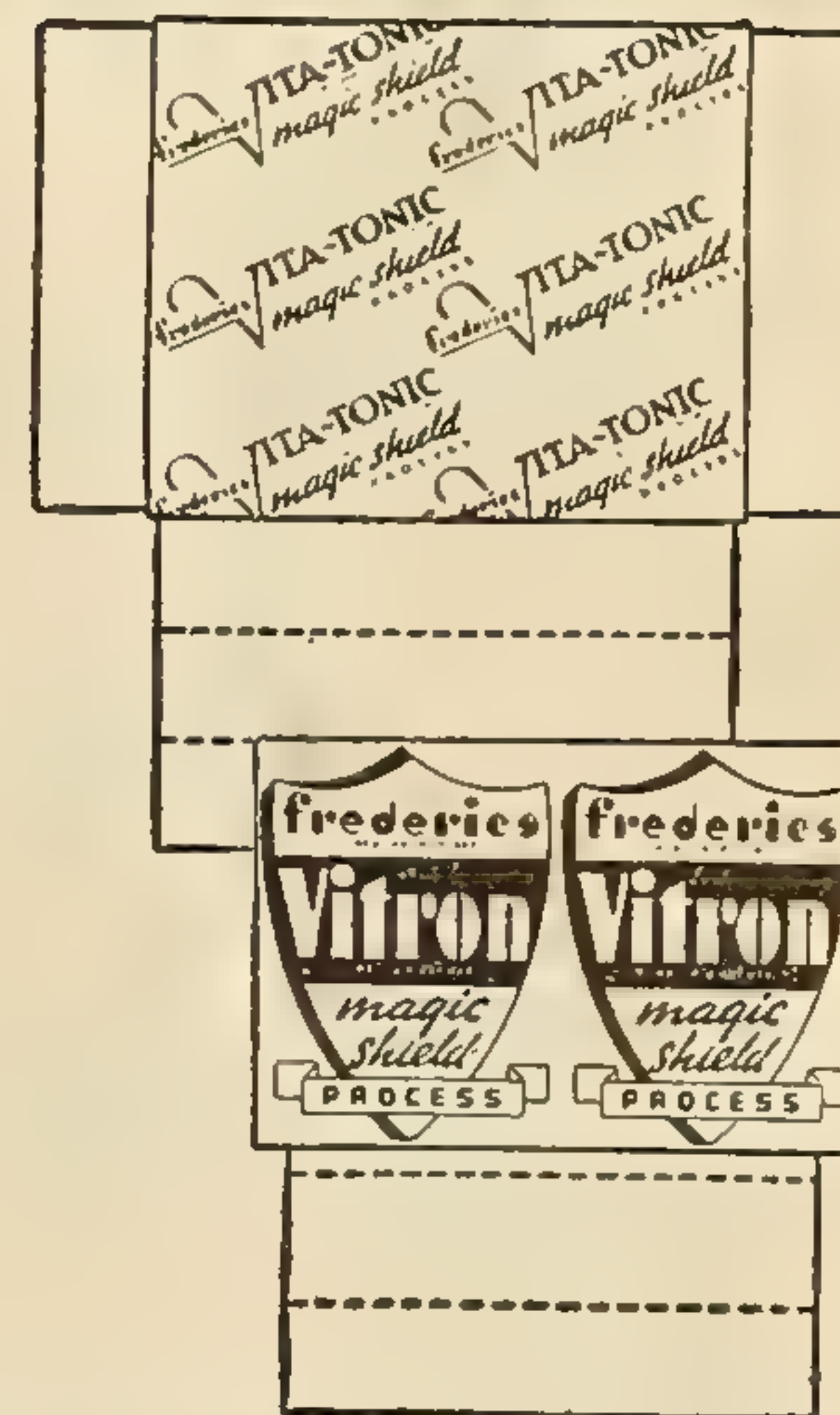


## OF ALL ITS **TERRORS**

**AMAZING NEW FREDERICS WIRELESS PERMANENT USES NO HARMFUL CHEMICAL HEAT—NO INTENSE ELECTRICAL HEAT—NO HAIR-PULLING WIRES**

**F**OR YEARS women have shrunk from the terrors of Chemical Heat—from the discomforts of electrical machines with heavy hair-pulling gadgets. But all this is a nightmare of the past. Frederics Wireless Wave has robbed permanent waving of all its terrors. Today, feather-light, pre-heated aluminum wavers are put on to cool off—not heat up. Quickly — magically — comfortably — your straight hair is coaxed into beautiful, soft, lustrous waves—so alluring—so enduring and so easy to manage that you will think you really have naturally curly hair.

Send your name and address to E. Frederics, Inc., 235-247 East 45th Street, New York City and we will rush you the names of Frederics Franchise Shopowners in your neighborhood who are qualified and equipped to give the new Frederics Wireless Permanent.



Make certain that Frederics Vita-Tonic or Vitron Magic Shield are used on your hair when getting a Frederics Wireless Permanent (see illustrations above). Avoid substitutes. Sample wrapper, for identification, will be sent Free.

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**VITA-TONIC and VITRON**  
**WIRELESS**  
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New York City

Kindly send me a list of salons in my neighborhood who give Frederics Wireless Permanents.

Name.....

Address.....

City.....State.....



## Gadgets, Garb and Glamour

[Continued from page 55]

**Be Wise—Alkalize**

Alka-Seltzer Makes a sparkling alkalizing solution containing an analgesic (acetyl salicylate). You drink it and it gives prompt, pleasant relief for Headaches, Sour Stomach, Distress after Meals, Colds and other minor Aches and Pains.

**Alka-Seltzer**

**30¢ 60¢**

SLIGHTLY HIGHER IN CANADA

**AT ALL DRUGGISTS**

**Alkalize with Alka-Seltzer**

**HEADACHE**

NO HEADACHES, SPOIL OUR SHOPPING DAYS, THANK GOODNESS, WE ARE WISE.

LIKE OTHERS, WE HAVE FOUND IT PAYS — TO ALKA-SELTZER-IZE

**IF AFTER-DINNER MISERY CREEPS IN TO CAUSE US WOE.**

A GLASS OF ALKA-SELTZER IS THE FINEST THING WE KNOW.

**COLDS**

I WISH I KNEW JUST WHAT YOU DO — TO KEEP BAD COLDS AWAY.

I'LL PUT YOU WISE, I ALKALIZE, THE ALKA-SELTZER WAY.



**Personal to Fat Girls!** — Now you can slim down your face and figure without strict dieting or back-breaking exercises. Just eat sensibly and take 4 Marmola Prescription Tablets a day until you have lost enough fat — then stop.

Marmola Prescription Tablets contain the same element prescribed by most doctors in treating their fat patients. Millions of people are using them with success. Don't let others think you have no spunk and that your will-power is as flabby as your flesh. Start with Marmola today and win the slender lovely figure rightfully yours.

to motion pictures have become too skeptical, too insistent in demanding authenticity and too good in their tracing down of anything tinged with fake. So the producer, ironically enough, demands complete accuracy of duplication. The Schnitzers comply.

**T**RAVELING over the face of the globe at this moment, are agents of this odd industry. Prying into little known marts, they look, study, and buy. They barter with natives in remote outposts, they make sign language, they resort to every gesture possible in every possible market, for they must return, not only materials, with genuine samples, but they must have a conversant knowledge of the present, past, and future of the places they have contacted. Reference bureaus are in daily contact with the extensive research department, artists copy the styles ordered, compare them with reproductions in books, send them to experts who further trace them. Not only the style is copied but the very material from which they were originally made. When the patterns and goods finally reach the tailoring department, with all the necessary "O.K.'s" pinned to them, the master tailors are in possession of drawings that would rival an architect's preparatory sketches and blueprints, together with a collection of the finest materials money can buy. They are to be made, not as flimsy replicas, to be used and discarded, but as models that would make the ghosts of the initial users livid with envy of modern materials and workmanship. They are, upon completion, as positive, as authentic, and as beautiful, as a genuine Rembrandt or, if the subject requires, as ugly as some of the subjects that that great painter chose to immortalize.

Shall we wander back to that busy phone desk, take a call ourselves and then follow it through? Maybe it will give a clearer insight and it will surely prove a fascinating

method of learning this procedure of one of the most fascinating of all industries. The call, fortunately for interest, comes from the RKO Studios. The adaptation of *Mary Queen of Scotland* has been completed. The principals have been named. The Central Casting Company has just been notified of the hundreds of extras, bit players and incidental actors to be used. The research department at the studio is well into the deep delvings of styles, types, conditions, opinions, mannerisms, idiosyncracies, actualities, etc. Now, it is up to Western Costumers to supply the wardrobe. That will take weeks, for a special department—a Mary of Scotland department—must be created. One of the first to be used will be the group of Scottish Court Guards. A student of history, is immediately placed on the detail. We can follow him to the big library on the mezzanine floor. Here he will spend a full day, in company with a group of researchers and artists, sketching the costumes, listing the materials, types of cut, methods of sewing and proportionate measurements. He and his men will read, not only the actual story of this eccentric queen, but other stories and intricate histories of those times in which she ruled. They will know that the guards had to stand well over six feet, that they had to be of certain physical accoutrements, that they must all be of exactly the same type. When all this is done locally, it is checked with outside authorities, then compared to the data compiled at the extensive laboratories of the studio. When there can be no argument as to completeness, artists put down, in color, the exact costumes as they will appear when finished. Then lesser drawings, diagraming the cut and pattern are minutely made in complete detail. The exact plaid is ordered, to be specially woven in this case for it cannot be found already made. The materials must correspond in



What's wrong with this picture? Only one thing—Where there's a king, there should be a queen. Perhaps, however, Robt. Taylor is waiting until his dream castle is completed before Barbara Stanwyck enters the scene. He is shown here discussing the blueprint plans with his architect, Burton Schutt.



weight and texture exactly with Mary's conception of what her pet soldiers should wear. When all this is done, when the tailors have been assigned to this job, when the cloth, shoes, buttons, leather incidentals and trappings, stockings, swords, guns; when the complete paraphernalia has been assembled, the men who are to wear them are called for first fittings.

Maybe you have been to a Bond Street tailor. Maybe you have been fitted by tailors better than those famous designers. But until you have appeared in the fitting rooms of the film costumers, you have no conception of complete precision. As the tailor measures and marks, anywhere from three to ten representatives remain in the room, criticizing, correcting, praising, deriding or suggesting. When the second measurement comes up, then we see the acme of accuracy. Time is no factor and neither is money.

**N**EVER a day goes by but something doesn't happen to add to the glamour of this storehouse of memories. Armour worn once by gallant knights stand in fantastic array in its section. Long rows of flimsy court dresses, of stuffy, multi-petted colonial garb, helmets, hats, fezzes, berets, tams, plumes, ridiculous, ribald, sedate, silly, conservative, fabulous. But everything sorted, selected and stored with all its glories, awaiting rebirth when some producer decides to do a reenactment of its moments.

The many departments are laid out according to dates and these dates are then subdivided into nationalities or divisions of peoples. Within a few comparative steps your thoughts are carried from the American Revolution into Livingstone's search for Stanley, or was it the other way around? Oddly enough, and the reason is not explained, the futuristic department lies directly between the medieval and modern.

The martial music and the thrills of men away to war lend romance to any period. The preserved uniforms, now idly hanging on their racks, come to life as we gaze. Our minds are carried to the bodies that in reality once filled those worn remnants, perhaps even died while wearing them. Civil war uniforms are there, with bullet holes to make this thought a bit more tense.

The heavy, pearl-handled six-shooter, with the name "Jack Stoddert" engraved very close to five filed notches, gives a thrill as we hold the weapon in our hands. A different thrill no doubt, than it gave the associates of Jack Stoddert who is no longer a desperado but a romantic memory of the early west. It will bring and do something to the actor who happens to carry that gun in some motion picture.

This story is told both at Warner Brother's Studio and at the modern warfare uniform department of Western. Allan Taylor, an Englishman, upon receiving discharge papers from the British army at the conclusion of the World War, came to America, to Hollywood, and so to films. His work took him into the wardrobe department at Warner's. When a picture was selected that dealt with British regiments in the war, Taylor was called upon as collaborator for authenticity. Just to be sure, he went himself to the Schnitzer Brothers and asked that he be allowed to select the uniforms. He was escorted to a tremendous bin, wherein were gathered "Tommy" uniforms galore, together with rifle belts, rifles, side arms, mess kits, packs, tin hats, canteens, puttees, shovels, and shoes. With memories of his war experiences still fresh, the young man became interested in fingering over the now musty garments. His

[Continued on page 74]



Posed by professional models.

● **Manufacturer's Note:**—Inferior products, sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. The Kelpamalt Company will reward for information covering any case where an imitation product has been represented as the original Seedol Kelpamalt. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.

#### SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly, Build Strength, Energy, Weight, Strong Nerves and Rich Red Blood. Mineral contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 1089, 27-33 West 20th St., New York City.

"THOUSANDS OF  
**NATURALLY  
SKINNY**"  
WEAK, RUNDOWN, NERVOUS  
FOLKS HAVE MADE THIS  
AMAZING DISCOVERY!

**How Amazing New  
Sea Plant Concentrate  
from Pacific Ocean,  
by Feeding IODINE-  
STARVED GLANDS,  
has Quickly Renewed  
Energy, Built Glorious  
NEW STRENGTH for  
Thousands. Gains of  
5 to 25 Lbs. Reported  
Regularly!**

Here's new hope and encouragement for thousands of thin, tired, weak, worn-out, haggard-looking men and women whose energy and strength have been sapped by overwork and worry, who are nervous, irritable, always half-sick and ailing. Science has at last placed its finger on what is often one of the principal causes of this dangerous, rundown condition—**IODINE-STARVED GLANDS**. When these glands don't work properly, all the food in the world can't help you. It just isn't turned into flesh. The result is you stay skinny, rundown, ailing. The most important gland—the one which actually controls body weight and strength building—needs a definite ration of iodine all the time—**NATURAL ASSIMILABLE IODINE**—not to be confused with chemical iodides which often prove toxic. Only when the system gets an adequate supply of iodine can you regulate metabolism—the body's process of converting digested food into firm flesh, new strength and energy. To get this vital mineral in convenient, concentrated and assimilable form, take Seedol Kelpamalt—now recognized as the world's richest source of this precious substance.

**3 Steps in the Building of Good Solid Flesh, Rich Blood, New Strength**

1. Ordinary food enters stomach and is partially digested.
2. Digestion completed in intestines and flesh and strength-building material absorbed in blood stream.
3. Metabolism, when regulated, by glands kept healthy with iodine, should assure conversion of material into firm, new flesh, rich, red blood, rugged strength and day-long energy.

#### Make This Test!

Make this test with Seedol Kelpamalt. First weigh yourself and see how long you can work or how far you can walk without tiring. Then take 3 Seedol Kelpamalt Tablets with each meal for 1 week and again weigh yourself and notice how much longer you can work without tiring, how much farther you can walk. Notice how much better you feel, sleep and eat. Watch flattering extra pounds appear in place of scrawny hollows.

#### Money-Back Guarantee

If you are not absolutely satisfied with the results of even the first week, the trial is free and your money will be refunded. Seedol Kelpamalt costs but little to use. Your own doctor will approve this way. 100 Jumbo size Seedol Kelpamalt Tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Seedol Kelpamalt today. Seedol Kelpamalt is sold at all good drug stores. If your dealer has not yet received his supply, send \$1.00 for special introductory size bottle of 65 tablets to the address below.

**SEEDOL  
Kelpamalt Tablets**

**NEXT MONTH**

Be sure to read about the \$1000 cash prize contest



# Brush Away GRAY HAIR



● Safely, quickly—and at home—you can overcome the handicap of gray, faded or streaked hair. With a small brush and Brownatone, you can impart a rich, natural-looking shade of blonde, brown or black. Used and approved for over twenty-five years by American women everywhere. Millions of bottles sold is your assurance of satisfaction. Retain your youthful charm—

## LOOK 10 YEARS YOUNGER

Brownatone is dependable—guaranteed absolutely harmless for tinting gray hair. Active coloring agent is purely vegetable. Cannot affect waving of hair. Is economical and lasting—will not wash out. Brownatone imparts a rich, beautiful shade with amazing speed. Simply "touch-up" as new gray hair appears. Easy to apply. Just brush or comb it in. Shades "Blonde to Medium Brown" and "Dark Brown to Black" cover every need.

Brownatone is only 50c at drug or toilet counters everywhere—always on a money-back guarantee—or send for test bottle.



JUST BRUSH OR COMB IT IN

### The Kenton Ph. Co.

275 Brownatone Bldg.  
Covington, Kentucky  
Please send test bottle of BROWNATONE, and interesting booklet. Enclosed is a 3c stamp to cover, partly, cost of packing, mailing.

State shade wanted .....

Name .....

Address .....

City .....

State .....

## BROWNATONE

TINTS GRAY HAIR SAFELY

## New Perfume!



SUBTLE, alluring, enticing. Sells regularly for \$12.00 an ounce. Made from the essence of flowers. Exquisite!

A single drop lasts a week! It is—  
**"Temptation"**

To pay for postage and handling, enclose only 10c silver or 12c stamps. (Est. 1872)

### Free Trial Bottle

Paul Rieger, 387 Davis St., San Francisco

## Gadgets, Garb and Glamour

[Continued from page 73]

dreaming turned to a hair raising thrill suddenly. He shouted to the world at large! "Come here! Look!" There was no mistaking the name on that uniform he held in his hands. It was that of Allan Taylor! And included upon it were the company and regiment numbers in which he had served!

RELEASE of the costumes for rental provides many intricate measures. This is especially true of modern uniforms. For instance, to combat the usage of police uniforms to people who might use them for crime, they are never given in completeness except to the largest studios and then only under a heavy bond. Costumes of other nations must remain so that they do not offend that country, yet must be authentic. The only uniform that is barred in entirety to the Western Costumers is the Khaki rig of the Boy Scouts of America. Any other, from the Royal Mounted of Canada to the jungle patrol of the native Zulus can be fetched to your doorstep on a few hour's notice. The weapons must always go out under bond, and they must be recorded daily. Medals, trophies, heirlooms, and authentic mementos can be used, but the borrower must be of irreproachable character and the purpose for which they are rented must be recorded and remembered.

Insurance is carried on the entire stock. This means minute and detailed information concerning every one of the millions of articles. It requires a bookkeeping system intricate enough to stump a public accountant. The shipping rooms must check both in and out with the keenest precision and accuracy. Every employee must be certain of the proper place for everything. And when you enter into the spacious lobby of this house of a million memories you find it a tranquil, unhurried organization, with a complacent polite doorman who can always find time to care for your individual desires.

Romance, glamour, glory of tradition. You have the feeling that you tread among the ghosts of our predecessors as you stroll through the long aisles. Behind that is the ingenuity of two brothers, backed by demands of studios who, in turn, must serve the demands of their clients. It is the romance of present day lives that enable them to construct a mammoth rendezvous of relics, that give them the fortitude to dig through the archives and carry their possessions from history for use on the screen. The wondering mind of the little boy is somewhere in every man and the Schnitzer brothers have made from it a very profitable and fascinating business. They have given Hollywood one of the finest museums in the world.

## Next Month

Don't fail to read about  
**MOVIE CLASSIC'S**  
Star Popularity Contest  
in March issue.

**\$1,000 in Cash Prizes**

## TASTE LIKE CANDY

### The Sensational MCCOY'S Cod Liver Oil Tablets

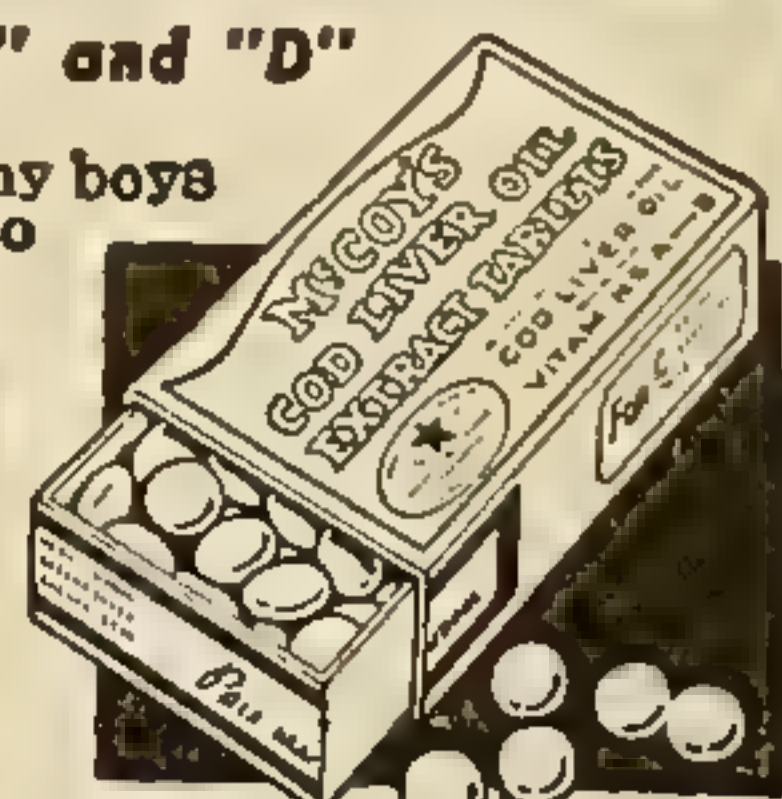
Chock Full of Vitamins "A" and "D"

Have remarkably helped many boys and girls, men and women, to

### Put On Firm Flesh

3 to 7 Pounds  
Quickly

Starting Today:  
Take 2 McCoy's Cod  
Liver Oil Tablets after  
each meal. 60c and  
\$1 size—all Druggists



#### SEND FOR FREE SAMPLE

McCoy's, 544 S. Wells St., Chicago  
Dept. 32  
Rush Free Sample of McCoy's Cod  
Liver Oil Tablets to

Name .....

Address .....

City..... State.....

## Old Faces Made Young!

Men as Well as Women Can  
Now Look Young.

A famous French beauty specialist recently astonished New York society by demonstrating that wrinkles, scrawny neck, "crow's feet", double chin and other marks of age are easily banished by spending only 5 minutes a day in your own home by an easy method of facial rejuvenation that any one can do.

No cosmetics, no massage, no beauty parlor aids.

The method is fully explained with photographs in a thrilling book sent free upon request in plain wrapper.

Pauline Palmer, 1421C Armour Blvd., Kansas City, Mo.  
Write before supply is exhausted.



Name .....

City..... State.....

## Hair OFF Face Lips Chin

I once had ugly hair on my face and chin... was unloved... discouraged. Tried depilatories, waxes, liquids... even razors. Nothing was satisfactory. Then I discovered a simple, painless, inexpensive method. It worked! Thousands have won beauty, love, happiness with this secret. My FREE Book, "How to Overcome Superfluous Hair," explains the method and proves actual success. Mailed in plain envelope. Also trial offer. No obligation. Write Mlle. Annette Lanzette, P. O. Box 4040, Merchandise Mart, Dept. 317, Chicago.

## RAISE GIANT FROGS

FREE BOOK



Start Backyard! We Buy!

Breeder may lay 10,000 EGGS YEARLY. Frogs sell up to \$5 doz. Millions used yearly. Easy to ship. Start backyard expand with increase. Men and women see what others are doing. Send for free frog book. American Frog Canning Co., Dept. 154-B, New Orleans, La.

## LIGHTEN YOUR HAIR WITHOUT PEROXIDE

... to ANY shade you desire  
... SAFELY In 5 to 15 minutes  
Careful fastidious women avoid the use of peroxide because peroxide makes hair brittle. Lechler's Instantaneous Hair Lightener requires NO peroxide. Used as a paste, it cannot streak; Eliminates "straw" look. Beneficial to permanent waves and bleached hair. Lightens blonde hair grown dark. This is the only preparation that also lightens the scalp. No more dark roots. Used over 20 years by famous beauties, stage and screen stars and children. Harmless. Guaranteed. Mailed complete with brush for application.

FREE 36 page booklet "The Art of Lightening Hair Without Peroxide" Free with your first order.  
**LECHLER LABORATORIES, INC.**  
560 Broadway (Dept. B.) New York, N.Y.



## Perfume Preferred

[Continued from page 51]

"To me, perfumes represent colors," Barbara explained. "In spring I like perfumes with a woody fragrance, summer calls for light floral odors suggestive of pastel shades, fall represents warm brown tones and spicy scents. Winter, of course, is the season for mystic or exotic perfumes."

What perfume would she wear with a yellow morning dress, a frothy pink dance frock, a deep blue dinner gown? Without hesitation Barbara supplied the answer to each, talking with an enthusiasm which showed her fascination in the subject. For sports she suggested perfumes with the scent of tweed or leather.

"Out of my first pay check as a Follies dancer I bought an ounce bottle of perfume and no purchase ever gave me a greater thrill. The fragrance is still one of my favorites." Barbara indicated a popular brand well within the scope of modest pocketbooks.

"To be effective, the odor of perfume must be vague and elusive and therefore delicately used. The best method of applying is with an atomizer, spraying the hair, wrists, ears and throat. I don't believe it should be applied to outer clothing with the exception of furs which require an oriental or "winter" perfume. Occasionally, too, I spray a bit of perfume on the hem of a dance frock so that in motion it leaves a trail of faint fragrance.

"Perfume should be applied at least a half hour before going out to avoid any heaviness of scent, although I do like to carry a small flacon in my bag to spot my



Wendy Barrie, Universal player, shows how it's done down on the farm

hair or ears after a long interval from home."

A *PERSONAL* blend in perfumes has an exciting sound and Barbara assured me that it was a simple matter to achieve all sorts of delightful combinations that would defy identification. "Very often I blend perfume with toilet water," she told me, "by adding the perfume a drop at a time and stirring with a glass rod. Wood should not be used because it absorbs the scent.

"That reminds me, I have a wooden cigarette box in which I place a drop or two of perfume on the lid and in the bottom. By keeping the box closed, the cigarettes absorb just a faint scent. Girls adore these perfumed cigarettes but you should hear what father says when he gets hold of one of them!" she laughed.

Barbara says she is now looking for perfumes with the delicate odor of fresh

fruit. "The fragrance of fresh strawberries, lime or persimmons—wouldn't that be luscious?" she demanded. A tip for some enterprising manufacturer!

[Continued on page 81]

### Beauty Advice for You!

You are invited to bring your personal beauty problems to Alison Alden, MOVIE CLASSIC'S beauty expert. Let her advise you on the care of skin and hair and the use of cosmetics. Brand names to meet individual needs supplied upon request.

Write Miss Alden in care of MOVIE CLASSIC, 1501 Broadway, New York City. There is no charge for this service. The only requirement is that you enclose stamped (3 cent U.S. stamp) envelope for reply.

## WHAT A LUCKY BREAK THAT TOOTHACHE WAS!





LET ME TELL YOU ABOUT IT. I HAD JUST BEEN FIRED—ALTHOUGH I KNEW MY WORK WAS GOOD...

SORRY, BROWN, BUT WE'RE CUTTING DOWN



THEN MY GIRL THREW ME OVER

YES, PHIL, I LOVE YOU, BUT I WON'T MARRY YOU



AND TO TOP IT ALL, THIS TOOTH BEGAN TO ACHE. SO I WENT TO THE DENTIST. HE PULLED THE TOOTH AND THEN SAID...



BROWN, DO YOU KNOW THAT MOST BAD BREATH COMES FROM DECAYING FOOD DEPOSITS IN HIDDEN CREVICES BETWEEN IMPROPERLY CLEANED TEETH? THAT'S WHY I ADVISE COLGATE DENTAL CREAM. ITS SPECIAL PENETRATING FOAM REMOVES THESE ODOR-BREEDING DEPOSITS



AND SINCE THAT TIP ON COLGATE'S... I HAVE MY JOB BACK... HELEN'S CHANGED HER MIND... AND I'M THE HAPPIEST MAN ALIVE!

### MOST BAD BREATH BEGINS WITH THE TEETH!

Tests prove that 76% of all people over the age of 17 have bad breath! And the same tests prove that most bad breath comes from *improperly cleaned teeth*. Colgate Dental Cream, because of its special *penetrating foam*, removes the *cause*—the decay-



**COLGATE**  
RIBBON DENTAL CREAM

MAKES TEETH CLEANER AND BRIGHTER, TOO!

ing food deposits in hidden crevices between teeth which are the source of most bad breath, dull, dingy teeth, and much tooth decay. At the same time, Colgate's soft, safe polishing agent cleans and brightens enamel—makes teeth sparkle!

20¢  
LARGE SIZE  
Giant Size, over  
twice as much,  
35¢



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## That Girl From Paris

[Continued from page 43]

with her fans that those schooled only on the stage and screen do their utmost to shun. She could not be happy otherwise.

HOW the public—her public—responds to her allure has never been more admirably illustrated than upon the occasion of her concert in the Hollywood Bowl last summer. Following her appearance as guest artist—and for this the great amphitheatre was packed to over-capacity—half of Hollywood milled around her backstage to pay her touching homage. And she expected it . . . not because she considered it her rightful due or through any sense of self-praise, but because she honestly loves to have people crowd around her and she knew that her friends knew she sincerely wanted to see them.

"It is so wonderful to have so many friends," Lily told me. "They are part of me. Life would be tragic indeed if one were not blessed with them. And it has been my lot, because of my career, probably to know the meaning of friendship more fully than the majority of people."

Watch this smiling and eager young Frenchwoman emerge from a preview and in all likelihood you will think the Spanish rebellion has struck our shores. Her fans swarm around her like a locust scourge. No sneaking out of back theatre-doors here, as in the case of so many popular stars . . . Lily is too happy to meet her adoring public whom she adores in turn to think of treating them in so scurvy a fashion.

Let anyone in this mob, or anyone who might accost her on the street or in her hotel, ask for a photograph and she religiously takes his name and address. Her secretary spends half her time in complying with these requests for pictures.

While on concert tour, she always carries tickets to the performance in her purse. Should an elevator boy or anyone she meets express a desire to hear her, and straightway she smilingly presents him with a ticket. Small wonder that hotels look forward to her arrival. It is her innate friendliness and generosity that leads her to do this, and likewise engage bell hops, taxi drivers, policemen, men and women in every strata of life in conversation.

"Always I learn something from the people I talk to," the diva declares. "Perhaps it is much, perhaps only a little, but always I am glad I spoke with that person."

"Many times my taxi chauffeur, while driving me to the station or boat, comments on one of my performances. If it is a long drive to where we are going he tells me, as a rule, about himself, his family." She twinkled. "I can tell you the life stories of more taxi chauffeurs than probably anybody else in the world."

There's a quality about Lily Pons that invariably inspires all classes of people to confide in her. Two years ago, while on a South American tour, she received a message from a convict, who poured out all his troubles to her. So touched was she with his story that she sought out the president of the country himself on his behalf. Men and women of all creeds and ages are continually besieging her with their woes, relating their life stories, seeking her aid and advice, and never one has she turned down that she could reasonably assist.

Lily's cordiality is reflected in all who work with her on the set. There is not

the slightest feeling of restraint present that almost always accompanies the presence of so great a star. I caught this the instant I walked onto the set, for over there by the piano Lily and Gene Raymond and two electricians were harmonizing at the top of their respective voices, with Lily performing a jig step. No set in many months, irrespective of the identity of the star, has been so completely imbued with the spirit of lackadaisical fun and good comradeship.

LET me quote a case in point. Lily's command of the English language has not advanced to the stage that she can be absolutely sure of herself. Consequently, she occasionally makes mistakes, both in her pronunciation and in her phraseology. Indeed, while we were chatting, Andre Kostelanetz, the Russian orchestra conductor to whom she is affianced, dropped by and she asked, quaintly, "How you are?"

On the occasion in question, she had a difficult speech to utter, difficult because it entailed a combination of words she found almost impossible to string together correctly. Time after time the company rehearsed, until finally Lily had her lines down pat in her mind.

Came the take—the actual scene—and everything progressed perfectly. "Let's take another," said Director Jason, and once more the company went through its paces. But this time Lily mixed her phrases . . . and WHOOPED!

Seldom has so boisterous a scene occurred on the spur of the moment. Jack Oakie yelled at the top of his powerful lungs . . . Gene Raymond seized Lily in his arms and whirled her gleefully around several times . . . and the entire company burst out in roars of laughter. Show me another great foreign star who could inspire so friendly a reception of a mistake. To have caught that extemporaneous scene no one could possibly have guessed that a world-celebrated diva was its center.

Fun, though, to Lily Pons is the very elixir of life. She owns a sense of humor second to none. As witness that day in Rio de Janeiro when she walked down the principal street of that Brazilian city, at the head of a column of more than five hundred enthusiastic and rabid fans who followed her wherever she went. She might have hopped a taxi or darted into some building for refuge. Instead, she walked . . . and had the time of her life.

You'll see plenty of her love for fun when you view her new picture, for hers is a comedy rôle throughout the production. The story relates of a famed French opera star who rebels at a marriage of convenience, jilts a wealthy impressario at the altar and becomes an ocean hitch-hiker in pursuit of a handsome American musician who has ignited a suppressed romantic spark. Singing both popular and classical numbers, Lily will offer a new and altogether intriguing glimpse of herself to her millions of admirers.

THE whole world has followed the career of Lily Pons as perhaps no other operatic star on record. Born in Cannes, France, of an Italian mother and French father, at the age of five she evinced a remarkable aptitude for music and at six was playing the compositions of Chopin.

During the World War, she played and sang for the wounded soldiers until her



childish fingers ached and her voice could scarcely trill. Following the end of the conflict and subsequent training in Paris, she made her operatic debut in Alsace-Lorraine in 1928, and became an overnight sensation. American audiences first heard her at the New York Metropolitan in 1931, when she sang the opera that had inspired her love for music when she was five . . . "Lucia di Lammermoor."

South America, Europe and the United States, then, heard and saw her regularly on the operatic and concert stage. She could not begin to satisfy all the demands made upon her time from all over the world. But one she did accede to, and in complying performed a daring and gracious deed that exemplifies the warmth of her heart and the depth of her generosity.

She had arranged to give a benefit concert for the poor children of her native Cannes. Because of her unprecedented popularity, her South American engagement was extended until the regular means of transportation could not get her back to Europe in time for the charity event.

Instead of having this postponed, the diva, thinking only of the disappointment which her absence would cause her beloved children, crossed the Atlantic in the Graf Zeppelin, sailing the airway from Rio de Janeiro to Germany and braving a lashing tropical hurricane. She then rushed to Cannes by special plane, arriving only a short time before the scheduled concert.

Do you wonder all the world loves her?

Lily Pons' entry in pictures was hailed as a sensational event and in *I Dream Too Much* she endeared herself forever to the public. Hollywood, with its customary reserve in receiving newcomers into the colony, waited before it passed judgment upon her.

But Lily took matters into her own deli-



*A Hull house full of kids! Warren Hull, featured player in *Heroes in the Air* is preparing to put the lid on this backyard abode of his three sons. "At home" announcements should be in order very shortly.*

cate and capable hands. Overnight, she disproved the fact that all prima donnas are temperamental and Hollywood awoke to the realization that in Lily Pons at last was found the star it often had dreamed of

but rarely known . . . the star who went out of her way to meet the public and insisted upon being one of them. Small wonder that Lily Pons today occupies a place in the heart of the world.

## "A COLD"

Be doubly careful about the laxative you take!



ONE of the first questions the doctor asks when you have a cold is—"Are your bowels regular?" Doctors know how important a laxative is in the treatment of colds. They know also the importance of choosing the *right* laxative at this time.

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## Doomed to Oblivion

[Continued from page 29]

one of the happiest couples in Hollywood.

TESTS for *Pleasure Mad* had been taken, silent, of course, since this was the pre-talkie era. Mr. Mayer, Mr. Thalberg and I sat in the projection room as the tests were run.

After seeing them I shook my head doubtfully. I could feel no enthusiasm. I saw no hope for a screen career for the actress destined to outdistance practically all the stars of her day.

"She's pretty, yes," I said. "But her personality is devoid of sparkle. She lacks personal magnetism. To me she is cold and uninteresting. Let's forget about her. Let's see some other tests."

In that nonchalant manner I tried to wave aside the hidden talents of the young Dominion beauty who was to tread, step by step, up the long ladder to the pinnacle of motion picture fame and win the prestige which is indisputably hers today.

But Louiebee and Irving insisted she be used in the picture, so with mental reservations I agreed. What else was there for me to do? A tyro with no stage experience and very little film background was to have a major rôle in the brilliant roster of screen talent assembled for my *Pleasure Mad*. I was worried. I slept little that night.

It took me exactly twenty-four hours to discover my error in judgment. I was sold one hundred per cent after a day's work with her. She demonstrated real perseverance, great ability and every quality needed to crash the gates of success.

And of the superlative cast who majored in that old picture, what others are tops today? Yet supreme in that day were such names as Huntley Gordon, Mary Alden, William Collier, Jr.; Winifred Bryson, Ward Crane, Frederick Truesdell, and Joan Standing.

Huntley Gordon, lead in her first important picture, described conditions to which Norma was subjected by his well-known aphorism of that time, "When you work for Barker sell your Ford and buy a lantern. You never get to go home anyway."

When our favorites flash galmorously before us on the screen we sit back in our soft seats among the audience and lose ourselves in the artificial world being created. In the picture the players appear graceful, and move effortlessly through the scenes in the story. But there is a story the screen never tells.

It is a brutal story of hard work, you might almost say galley-slaving under the director. It was in this exacting, painful labor which means long hours and the toughest kind of work that Norma Shearer excelled, and does to this day. And she always took her arduous assignment with a smile and came back for more, graciously, uncomplainingly, and with constantly improving performance.

MY NEXT and last picture with her was the one which catapulted her to stardom. After being loaned to Warners' for *Broadway After Dark*, a transaction which itself attested her success in *Pleasure Mad*, she returned to Metro to be leading lady in *Broken Barriers*. It was her first release after the merger which created Metro-Goldwyn-Mayer.

*Broken Barriers*, a Meredith Nicholson story about a proud, intelligent young woman of strong character who defies convention to live her life as she sees fit, was a story typical of the post war decade when

morals were registering a kick-back from the cataclysm of the World War. Her vehicle to stardom established her in the type of glamour girl rôle which she made famous through the first stage of her development.

In a series of pictures culminating in *Gay Divorcee* she swept to fame in a series of rôles as an intelligent, but blasé, tra-la-la girl whose morals knew no walls. *Strange Interlude* combined the climax of this earlier screen Shearer with the new exponent of heavier, more tragic rôles scaling classic heights with *Barretts of Wimpole Street* and her masterpiece, *Romeo and Juliet*!

Her *Romeo and Juliet*, incidentally, not only culminated her career to date but climaxed a series of motion picture productions of Shakespeare's greatest love story.

I CAN remember the primitive first version of *Romeo and Juliet* in 1908, the prehistoric era of motion pictures. It was a 915 foot film, not quite one reel, which Vitagraph produced in one afternoon in Central Park. The finished film ran less than fifteen minutes.

A step forward was the two-reeler produced in 1911, by Thanhouser, which later came out with the Bard of Avon's *Tempest* and *Merchant of Venice*. I know that Pathe, in 1913, produced a *Romeo and Juliet* announced as A Wonderfully Colored Film of the Immortal Playwright's Great Romantic Play, but according to hearsay was branded "too bad to be released." This one betrothed Juliet to Tybalt, eliminating the whole character of Paris as superfluous overhead.

In 1916 emerged the first full-length screen production of the play. What a long step from those early film aspirations is the modern, talkie version of *Romeo and Juliet*—the posthumous masterpiece of Irving Thalberg, producer; the crowning glory of Norma Shearer, actress!

With *Broken Barriers* she had in a very brief spell driven her way from the obscurity of near rejection from major rôle consideration to a fixed place in the cinema heavens she has so scintillatingly illuminated ever since. And as the critics said, she won this starring rôle because she had both beauty and brains.

It is that quality of Norma Shearer which in my opinion ranks her as the screen's first lady. Her physical, exterior beauty shrouds her whole being, filtering down through the interior and into every recess of her, glowing from her mind and personality to flood every characterization she gives.

I found Norma a machine for work. Where others chafed or tired or blew up in a flare of Thespian temperament under the pressure of long, intense rehearsals Norma carried on steadily, ever seeking perfection. Thus she marched to the top, and into the hearts of all who worked with her, all who saw her, all who have known her. She demands dozens of rehearsals. She tries again, and then again—not driven to it, but insisting on continuous effort for the consummation of her art.

I've always admired people who work hard. And now the minute perfection of her work in the later pictures shows her mastery of that drudgery which is the lot of all players—rehearsing, rehearsing, rehearsing. Developing in every picture, her ability became rounded out with experience.



I HAVE always thought she gets over intellectuality better on the screen than does any other player. That is partially because in her private life she is an intellectual. She spends hours in home study, even bringing in tutors to help her master languages, philosophy, and other subjects which fascinate her fertile mind. While waiting to have her children she studied French and went farther into other subjects. She deserves all the success she's had because she is a thinking actress who knows what it is all about.

She plunged her whole life into her career and into her marriage, doing with magnificent superiority everything that could contribute to the success of both.

Now there has come into her life that supreme test which necessitates a readjustment no one can predict. It was the real Norma Shearer who kept vigil by the bedside of her husband and who wept her strength away in tears after the death of Irving Thalberg. But I can stand for the prediction that she will beat her way back into the vital, important life which is hers in the fateful trend of things.

Her heart was prostrated with grief from the heavy blow, but she is too much in the pulse of destiny to withdraw from the tide of moving events.

People ask whether she will retire after her husband's death, or carry on. It would be a great pity for her to give up her work while she is so young and at the high point of her career. Her heart is so wrapped in the highest art of the cinema, with its power both to express and improve human life, that I do not think she can relinquish it.

She belongs to life, which led her to marry, though she once had not intended to. And life will bring her back to her work, though now in the burden of her



Don't let this small-town scene fool you. It is only rural atmosphere on the back lot of the 20th Century-Fox Studio. Alice Faye and Michael Whalen are seen taking the turn on high.

grief she hesitates to contemplate working again.

As her first director in major rôles, I have followed Norma Shearer through glamour girl and noble woman rôles. I have followed her through one of the most beautiful of the screen's private lives.

The stage had its Sarah Bernhardt. The screen has Norma Shearer. She, a truly distinct and outstanding screen personality, has the ability to portray gracious women in a lovely way. Her performances spell refinement and culture. Off the screen or on it, at home or on the lot, she is regal.

And now, from the crucible of her suffering, she will emerge more beautiful, deeper, more understanding.

**REGINALD BARKER**, whose reputation is of such calibre that he is big enough to admit a mistake, even as grave a one as failing to see the latent talent in such a star as Norma Shearer, has for many years been a leading director of Hollywood. Thomas H. Ince brought him from New York, where he had been stage director for Henry Miller, and under Barker tutelage such stars as William S. Hart, Louise Glaum, Dorothy Dalton, Charles Ray and others of silent fame started their careers.

Since the advent of the talkies Mr. Barker has directed a number of all star productions for various independent studios.

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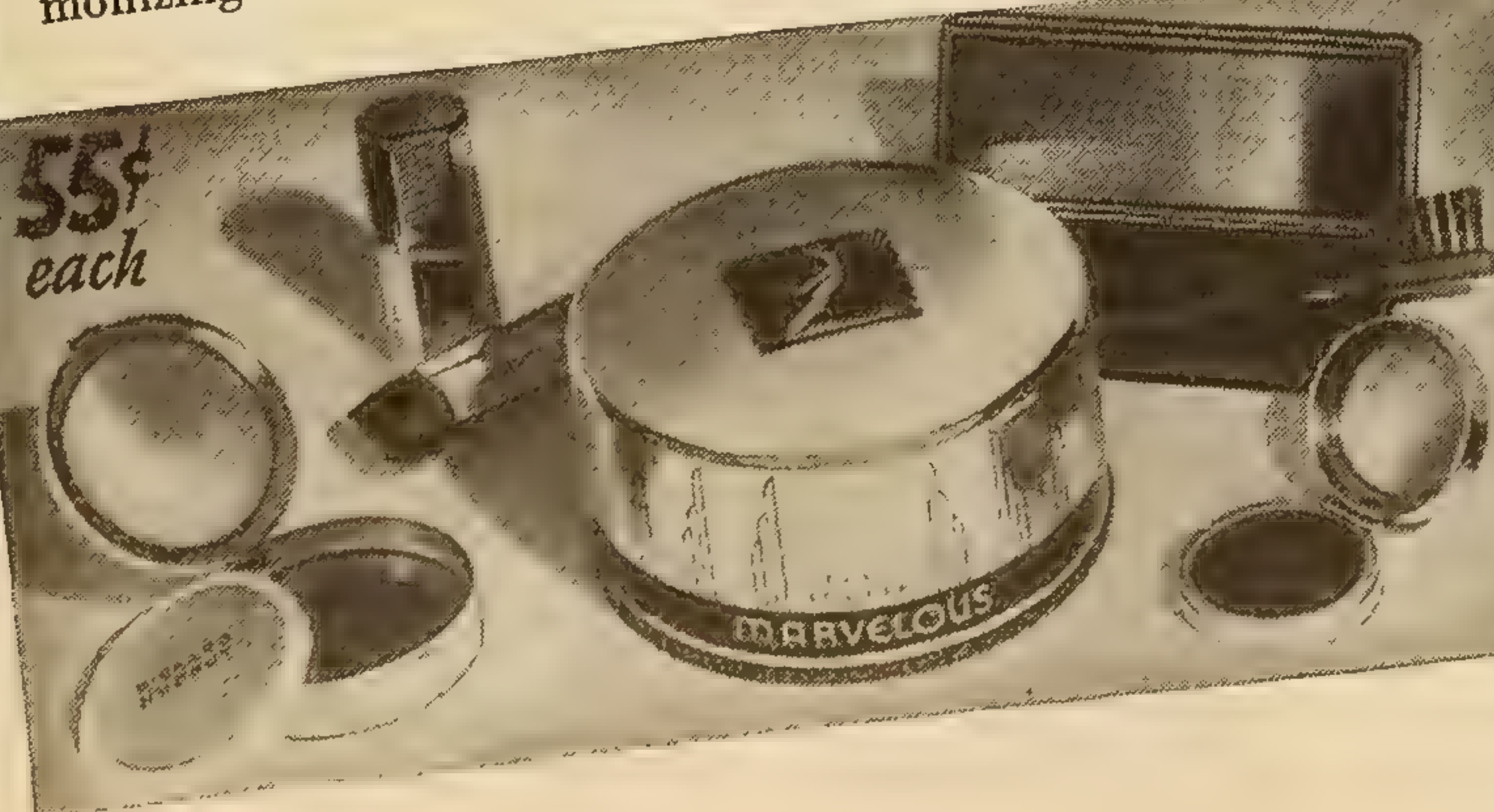
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**MARVELOUS** The Eye Matched **MAKEUP**  
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# Why I Married John Barrymore

[Continued from page 33]



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reading matter. I told her to come along."

ELAINE reached over and patted Mr. Barrymore's hand. "It was sweet of you, John," she resumed. "And why shouldn't I have called? If Clark Gable were ill in a New York hospital wouldn't a lot of girls he didn't know try to visit him? I felt the same way about John."

"I'll never forget the day I sat beside John Barrymore's bed. I wasn't timid. Somehow it seemed that I belonged there. I read a poem which he liked. I described my theatrical ambitions and what I had learned from studying his rôles. He encouraged me, urged me to persevere. He coached me in reading certain dramatic passages. It was a thrilling visit."

"Didn't you know Mr. Barrymore was a married man?" I interrupted.

"Oh, yes," Elaine replied. "I was quite aware of it. I also knew that he had been separated from Dolores Costello for more than a year before I met him and had started divorce proceedings, and that nobody seemed alarmed whether he lived or died in that hospital, nobody but me. I believe that my visits improved his mental state of mind and aided recovery. I remember how delighted I felt one day when the doctor informed me that John could leave the hospital in a week or two. Imagine my amazement when John rang the bell to our Riverside Drive apartment that same night. It was a bitter cold night. John, becoming restless, had foolishly left his hospital bed convinced that he was cured."

"John was mistaken. He was still a sick man. Mother realized it the moment he stepped inside the door. She took his temperature. It was 104. We insisted on keeping him overnight. It would have been fatal for him to venture out again. The apartment was small so we phoned father to remain downtown and sleep in a hotel room. Father was puzzled. What was the idea? I couldn't help laughing when I explained that John Barrymore was occupying his bed." Mr. Barrymore laughed. He does so every time Elaine recalls the incident.

"BUT seriously," Mr. Barrymore vouched, "Elaine and Edna saved my life that night. I was critically ill. I remained in that bed for several days. The girls were fine nurses. They pulled me through."

"When John felt stronger he insisted on giving me dramatic instruction. I was in a seventh heaven. The greatest American actor, the man I adored, was living in my home and teaching me the rudiments of the profession we both loved. There was but one thing more I desired. I wanted to become Mrs. John Barrymore. We had fallen in love. I knew that I could make him happy whereas other women had failed. I wanted his arms around me always. I'd be the last and best Mrs. John Barrymore."

As Elaine spoke so sincerely, I recalled the scandalous interpretation certain newspapers had begun smearing on the famous romance at that period.

"Those New York tabloids were dispicable," Elaine snapped, dark eyes flashing. "They distorted the facts. Their contemptible lies hurt me deeply. John was a good sport. He took it like a gentleman, and avoided any controversy. I distinctly recall one story which described us be-

having ridiculously at a night club. We actually spent that evening at home—John, mother and myself—playing "jacks" on the living room floor.

"During his convalescence John's business affairs were in a tangled mess. He discussed them with mother. She's a good business woman. She helped John straighten out a number of financial problems that had been worrying him. It was a relief. Previously he had been surrounded by persons in whom he had lost confidence."

"Then came that delirious night when John informed mother and father that we were betrothed. We would be married when his divorce from Dolores Costello became final. He made the announcement more delightful by insisting that I must not forsake my other love, the stage. He had confidence in my dramatic talent and intended to help me prove that marriage and a career can be successfully blended."

"A few days afterwards we joined John for a cruise on his yacht. It was a heavenly trip, even if the newspapers capitalized on it to make us appear notorious. Then we made a radio appearance together. I face the microphone with complete confidence. John "blew" some of his lines. Guess he was too concerned over me making good."

"WHAT about that Ariel and Caliban cross continent chase?" I asked.

"Wasn't that dreadful?" Elaine shuddered. "And so misrepresented. Nobody knew my true reason for chasing John across the country. I'll tell you the truth about it. John was the victim of a despicable plot. He was spirited from New York and placed aboard a train for California to prevent exposure of irregularity in the handling of his business affairs which would have been extremely embarrassing to certain persons. Later the details were partly aired in the Los Angeles courts."

I pursued John to prevent these plotters from causing him financial loss. I became discouraged on reaching Kansas City and returned eastward. They kept me away from John. And John felt capable of handling the situation alone. "The rest of our romance is history of more recent vintage. I came to Hollywood and the late Irving Thalberg gave me a screen contract with M-G-M. I made numerous tests, but there was no opportunity to place me in a picture. "John and I were together again. Nothing else mattered. During the making of *Romeo and Juliet* John rehearsed his lines with me. It was exciting—doing Shakespeare together."

"And now we are married. And house-hunting. Maybe we'll find a place by the sea. John loves it. Later we'll go east and do a stage show together. It will be wonderful. Imagine me—John Barrymore's leading lady. Perhaps we'll play in the very theatre where I sat in the first row worshipping him not so very long ago."

Mr. Barrymore winked mischievously at Elaine. Mr. Sapiro rustled a new bundle of important looking documents. The phone rang. Somebody else was at the door. And there was another gentleman with a play down in the lobby. Graciously, Mrs. Jacobs escorted me to the door. "They don't have much privacy," she sighed.



## PERFUME PREFERRED

### ALISON ALDEN'S DISCOVERIES OF THE MONTH

[Continued from page 75]

**C**OTY has a perfume to fit your every mood, and if you, too, wish to glamorize your moods with scent, it will be worth your while to examine this famous line. For your impromptu dates which mean going out directly from the office, you'll find the "Purser" a real aid. The "Purser" in this case is not a seafaring gentleman who aims to give service, but Coty's charming new purse container for your perfume. A gold toned metal case with a modernistic design protects it from breakage . . . and you from going perfumeless to your dinner date. The price of the "Purser" filled with L'Aimant, L'Origan, Paris, Emeraude or Chypre is \$1.00, or with Styx \$1.35.

Heroines of romance always have scented hair. And the Ogilvie Sisters have come to the rescue of the romanceless members of their sex with special hair perfumes warranted to make the gentleman who dances with you think twice at least about romance. The first came out about two years ago. It is called Aura. The second, in response to enthusiastic demand of Aura users, was just recently put out, and it rejoices in the name of Halo. An Aura might be an aura of sophistication, but the Halo definitely suggests saintliness. Try them both and see whether it is an Aura or a Halo that your personality needs to enhance it. Both add gloss and luster to the hair and will help to keep your wave intact. With atomizer the price is \$1.75, without atomizer \$1.25.

If you're gadget minded—and who isn't nowadays?—you won't be able to resist Mary Dunhill's latest idea to delight the perfume-conscious. Mary Dunhill is the creator of the delightful "Flowers of Devonshire" perfume, and her latest creation is a perfume ring, no less. It looks like the kind of ring anyone with lovely thoughts of you might present to ornament your hand and delight your soul with a combination of silver and pearl. But there's a catch to it, and it isn't the kind of catch some rings have. The pearl in the ring can be unscrewed and the compartment beneath filled with perfume (cotton absorbs the scent). And then you can point your finger at anyone with impunity. The ring comes at \$5.00 . . . or you can buy for \$2 each a Mary Dun-

The "Purser" is Coty's charming metal-cased perfume container



Chamberlain's Lotion for smooth hands and blossom fragrance

hill compact and lipstick with their own ornamental perfume containers.

**S**ACHET is enjoying a revival of popularity, and what daintier way is there of having scented lingerie and hankies than to put them lovingly to bed with old-fashioned sachet bags! Lenthéric, famous house of perfumes, offers two styles of quaint pattern, one shaped like a flower basket which is designed for frock hangers, and the other a fringed bag tied with a bowknot to tuck into dresser drawers and handkerchief cases. The bags come in different color satin to represent a long list of Lenthéric scents and to match your individual color scheme. The Sachet Bags (3 in a box) are \$2 and the Sachet Baskets are 75 cents each.

And while we're on the subject of old-fashioned fragrance brought up to date, have you heard about Odoricide put out

[Continued on page 82]

# Skin Flaky?

**H**AVEN'T you come in often from the crisp, cold air and felt your skin all dry and flaky?

Impossible to put powder on. Those little flaky bits catch your powder in horrid little clumps.

You can change all that—in no time at all. Change that flaky "feel" of your skin to a slipping touch under your fingers—with just one application! See your skin so smooth you can put make-up on with joy!

How can this be?

#### A dermatologist explains

It's a special kind of cream that works this quick transformation. A *keratolytic* cream (Vanishing Cream). This is how a distinguished dermatologist explains it:

"A keratolytic cream has the ability to melt away dry, dead cells clinging to the surface of the skin. It does this the instant it touches the skin. This brings the new, young cells into view at once—smooth and soft."



## WON'T TAKE MAKE-UP?

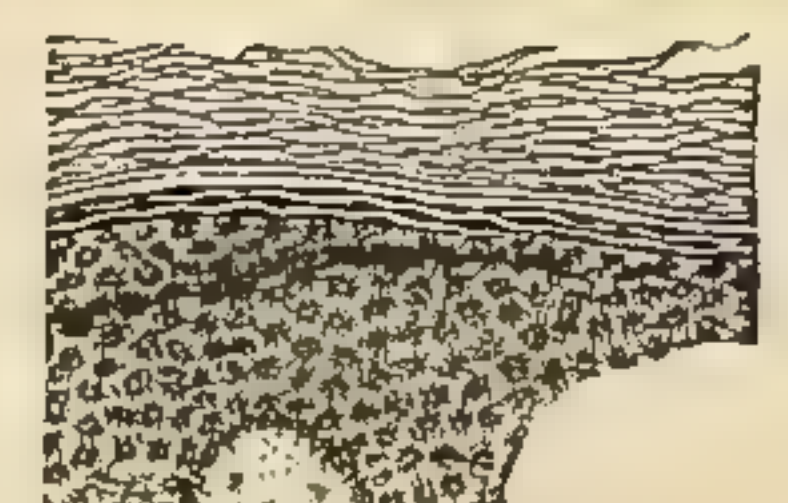
That's how Pond's Vanishing Cream can smooth away skin roughnesses so quickly. Use it two ways:

#### For powder base—

Right after cleansing, put on a film of Pond's Vanishing Cream. It gives your skin a wonderful smoothness. Powder and rouge go on softly. Stay for hours.

**For overnight—**To give your skin lasting softness, apply Pond's Vanishing Cream after your nightly cleansing. Leave it on. It won't smear. As you sleep, your skin gets softer.

Melt it Smooth  
... Instantly!



How skin roughens. Dead, dried-out particles on top scuff loose, catch powder. You can melt them off!

#### 8-Piece Package

Pond's, Dept. 6-VB, Clinton, Conn. Rush 8-piece package containing special tube of Pond's Vanishing Cream, generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ for postage and packing.

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420 S. Sixth St., Minneapolis, Minn. Dept. 262

## Perfume Preferred

[Continued from page 81]

by Beecham's Laboratory? It's a violet-scented deodorant that accomplishes a double purpose with a minimum expenditure of effort. Just sprinkle a few drops on a piece of cotton and apply. Faint violet fragrance nullifies any unpleasant odors and excess perspiration is checked. Priced at 55 cents and \$1 a bottle.

Perfume users who know warn those who don't about the atomizer that doesn't accomplish its purpose. A line of atomizers that's sure to please your practical as well as your aesthetic sense is the De Vilbiss, offering a vast assortment of exquisite styles to fit

Dresser drawers lastingly scented with Charm House paint sachet



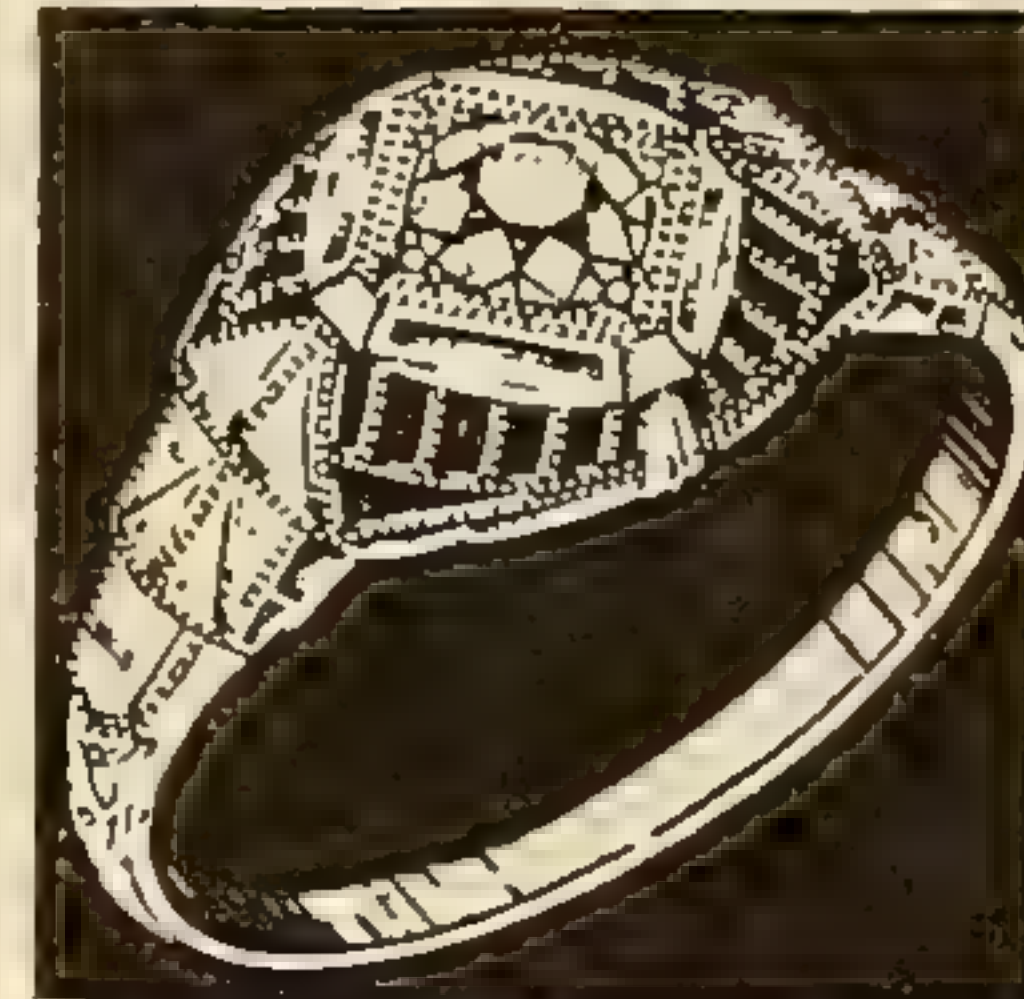
your tastes and your purse. What's more, an evaporation and leak-proof closure assures you that when your perfume evaporates it's going to evaporate to *your* advantage.

You can wear orange blossoms tomorrow! Or at least you can carry the aura of their fragrance with you to remind you of what has been, what might have been, or what might be again. You take your choice of reminders and keep your hands soft at the same time. Chamberlain's Lotion is the inspired preparation which, aside from the heavenly scent, I can recommend highly to the woman who is fastidious about a skin softener of multiple uses. The price is 50 cents.

CAN you think of anything that starts the day out better than emerging like a flower, dew-covered, from the morning shower? Somehow, it seems to give us courage to face the demands of the workaday. La Vall has a cold-cream base soap whose delightful perfume is sure to give you this incomparable feeling of freshness. LaValiere is the name, and . . . you're right . . . you wear it around your neck on a cord while you're showering. It comes, cellophane wrapped, in five dainty colors and the price, cord and all, is 60 cents.

Don't neglect your furniture in your resolve to glamorize your life with scents. There's a new paint sachet put out by Charm House, in ever so many fragrances suitable for lingerie, furs or linens. The paint is applied with a little wooden ladle and will keep dresser drawers and closets scented for weeks and weeks. The price is \$1.00 for a carton of three applications.

## ON APPROVAL!



WE DEFY you to tell this ring from one costing \$300.00! To prove it to you, we'll send it on for 25c down. If you do not think it the most exquisite piece of jewelry you ever owned; if your friends do not marvel at the glorious brilliance of the magnificent facsimile diamond, return it and we will refund your money. Wear 10 days at our risk. Compare with \$50 rings; if delighted, continue payments of \$1.50 monthly till the total balance of \$6.00 is paid. Ring shipped Postage fully paid to your door by return mail. Rush 25c in stamps or coin to

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14 inch Special Ankle Reducers.....\$3.00 pr.  
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Send ankle or calf measures

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Girdle (laced up back).....\$4.50

Abdominal Reducers for men and women.....\$3.50

Send circular measures of part of body to be fitted when ordering. Pay by check or money order—no cash. Write for literature.

DR. JEANNE (F.G.) WALTER, 389 Fifth Ave., N.Y. **\$4.50**

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# Fawcett Fashion Editor Wins Recognition

THE fashion supremacy of the world will be definitely and openly challenged by Hollywood for the first time in history when the Associated Apparel Manufacturers in their spring style show January 13, 1937, in the Biltmore Bowl will offer creations from the famed designers of the studios. These designs will be selected by Sally Martin, fashion editor of Fawcett Publications, Inc.

The entire show will be sponsored by Fawcett Magazines, and invitations to attend will be issued to buyers and merchandise executives throughout the world. Only these style authorities will be admitted. Miss Martin will be the directress of the show. She has been active in the fashion field both in the United States and Europe for the past ten years. Hollywood, she strongly insists, is, or should be, the logical center for fashions. She bases her



Sally Martin, Fawcett Magazines Fashion Editor

world through the medium of the screen.

HERETOFORE the Associated Apparel Manufacturers only clothes on display at formal meetings were those designed by the wholesale designers. This year the manufacturers have agreed that the background of the Fawcett fashion editor qualified her to select from the studio designers outstanding fashions which she feels will, in the very near future, have a decided influence on fashion trends of New York and Paris.

Will Paris abdicate to Hollywood?

Will Hollywood take over the fashion throne now shared jointly by New York and Paris?

The selection of Miss Martin is a splendid tribute to the supremacy in the feminine field of Fawcett's Woman's Group.

belief on the fact that studios have imported to America the world's most famous style expert to design fashions for film stars who exert a great influence upon the attire of the

## 6 WEEKS AGO HE SAID—"SHE'S TOO SKINNY!"

### NEW DISCOVERY GIVES THOUSANDS 10 TO 25 LBS.—in a few weeks!

If you seem "born to be skinny"—if you've tried everything to gain weight but with no success—here's a new scientific discovery that has given thousands of happy people just the pounds and rounded curves they wanted—and so quickly they were amazed!

Not only has this new easy treatment brought solid, naturally attractive flesh, but also normally lovely color, new pep and charm, loads of friends and popularity.

#### New body-building discovery

Scientists recently discovered that thousands of people are thin and rundown for the single reason that they do not get enough Vitamin B and iron in their daily food. Without these vital elements you may lack appetite, and not get the most body-building good out of what you eat.

Now, one of the richest known sources of Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times, making it 7 times more powerful. Then it is combined with 3 kinds of iron, pasteurized whole yeast and other valuable ingredients in pleasant little tablets known as Ironized Yeast tablets.

If you, too, need these vital elements to aid in building you up, get these new Ironized Yeast tablets from your druggist today. Note how

quickly they increase your appetite and help you get more benefit from the body-building foods that are so essential. Then, day after day, watch flat chest develop and skinny limbs round out to natural attractiveness. See better color and natural beauty come to your cheeks. Soon you feel like an entirely different person, with new charm, new personality.

#### Money-back guarantee

No matter how skinny and rundown you may be from lack of sufficient Vitamin B and iron, these new "7-power" Ironized Yeast tablets should aid in building you up in just a few weeks, as they have helped thousands. If not delighted with the benefits of the very first package, money back instantly.

#### Special FREE offer

To start thousands building up their health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results with the very first package—or money refunded. At all druggists, Ironized Yeast Co., Inc., Dept. 282, Atlanta, Ga.



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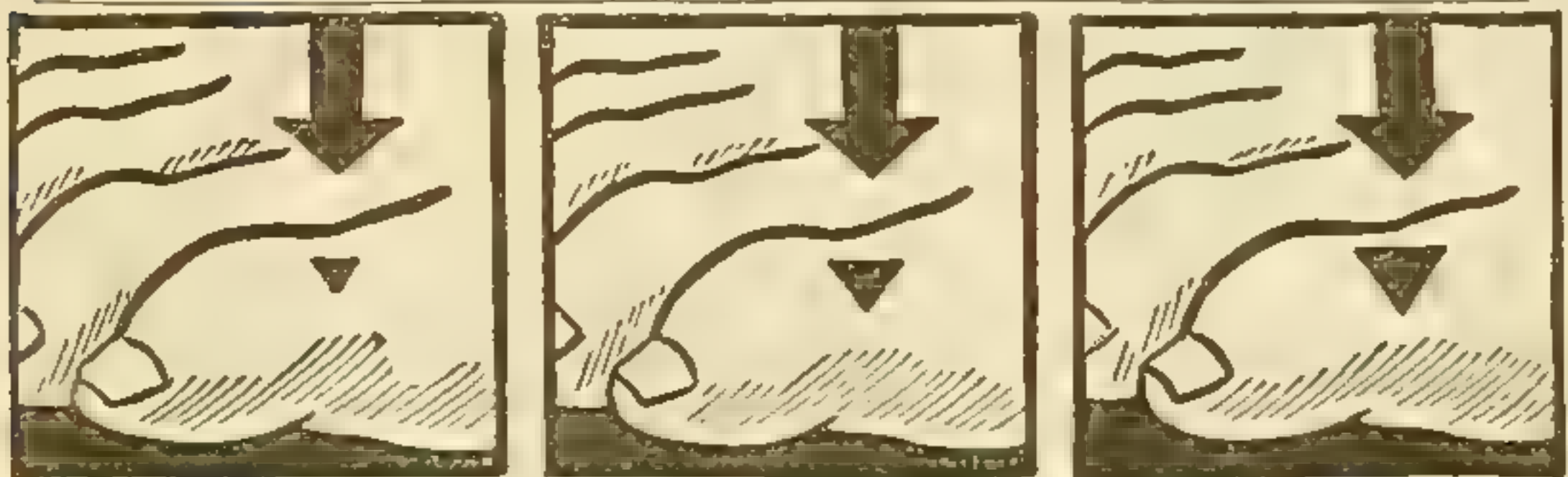
Excess fat is frequently caused by faulty elimination of poisons which interfere with the body's natural weight and energy regulating processes called metabolism. Consequently it often takes that delicious and refreshing GERMANIA Orange Pekoe Tea you drink 15 minutes before each meal, and that pleasant tasting, purely vegetable GERMANIA HERB TEA, you drink with one or two meals each day, together with eating whatever you want, excepting much starchy foods or fatty meats to get your energy on the increase and those trouble-making intestinal toxins or poisons on the decrease, so you can quickly lose those pounds of unnatural excess fat and improve the appearance of your figure.

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**FREE OFFER:** We will be glad to send one Blue-Jay absolutely free to anyone who has a corn, to prove that it ends pain instantly, removes the corn completely. Just send your name and address to Bauer & Black, Dept. B-67, 2500 South Dearborn Street, Chicago, Ill. Act quickly before this trial offer expires. Write today.

\* A plug of dead cells root-like in form and position. If left may serve as focal point for renewed development.

## Hollywood's Newest It-Man

[Continued from page 57]

disapproval, his lack of any financial assistance, and without the first idea of how ambitious young upstarts go about becoming great actors, Craig set out to do something about the latter drawbacks and where the family were concerned—well, “to grin and bear them.”

HE got a job shingling roofs, then a steadier one in a parking station, then a better paid one driving a lumber truck, and six months later a soft-collared position as assistant manager for the lumber yard. All the while he was seeking little theatre contacts—and what was equally important and just as difficult—saving over fifty percent of everything he made. In a few months, the assistant manager's job began to cramp his plans. It required longer hours, which if continued, would necessitate abandoning his little theatre work evenings. So he resigned. So what to do next?

Enter Frank—for it was Frank who promptly answered that question. A tall, lanky, wide-grinned fellow, Frank had been a school buddy of Craig's. That real kind of buddy, with the capacity for liking and a loyalty which has no decrease with time or neglect, the kind who's around whether you need him or not, but always when you need him. Frank stepped forth with a bright and timely suggestion.

“There's a fella with a peanut, popcorn and hamburger stand who wants to sell out. With a bucket of paint tossed over it, it'd be a sweet little cart. At least, you could be your own boss, keep your own hours, and act your head off if you liked.”

Craig threw both arms up and clasped them high over his head. It's a characteristic gesture when anything pleases him beyond expression. “How do you like your hamburgers?” he whooped.

Within an hour the “cart” was Craig's, Frank his partner, and the Craig Reynolds-Frank Cline (Unlimited) had opened for business.

The Reynolds boy's trait for “pushing” forward always to something bigger and better than the present offered, was evidenced in his immediate ambition for that hamburger stand. They would make it a chain—something superior, an important income. And in six months they were well on their way to doing just that. With five stands flourishing, they were prepared to finance three more, when Craig met Josephine Marie Dowler, a local little theatre organizer. She asked him to join her company—Craig sold out to Frank—and financially independent, at least for a time, he turned all his interests to acting.

IN a few short months, he joined the Pasadena Community Little Theatre, the most highly regarded training school for young people in this part of the country, and there he met the woman to whom he today credits his bid for success—Vera Gordon. The noted actress selected him for her New York stage show, *The Sketch*, which ran on Broadway for a year—during which time Universal scouts spotted him and handed him a ticket back to Hollywood.

That's all I could find out about Craig Reynolds—that is, from Craig Reynolds. An eager, ambitious, life-and-work loving guy, this spectacular-looking young man will tell you what a swell fellow that person is, what a grand girl this one is, how much he admires the acting of Wil-

## ARE YOUR NERVES ON EDGE?

IF your day begins with backache, headache or periodic pains with nerves on edge, irritability and discomforts associated with functional disturbances, you need the tonic effect of Dr. Pierce's Favorite Prescription, which has for nearly seventy years



been helping women in every state in the Union. Your favorite druggist can supply you with this old reliable vegetable tonic which increases the appetite, thereby strengthening the body. Women everywhere praise it.

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BEFORE



## HAIR

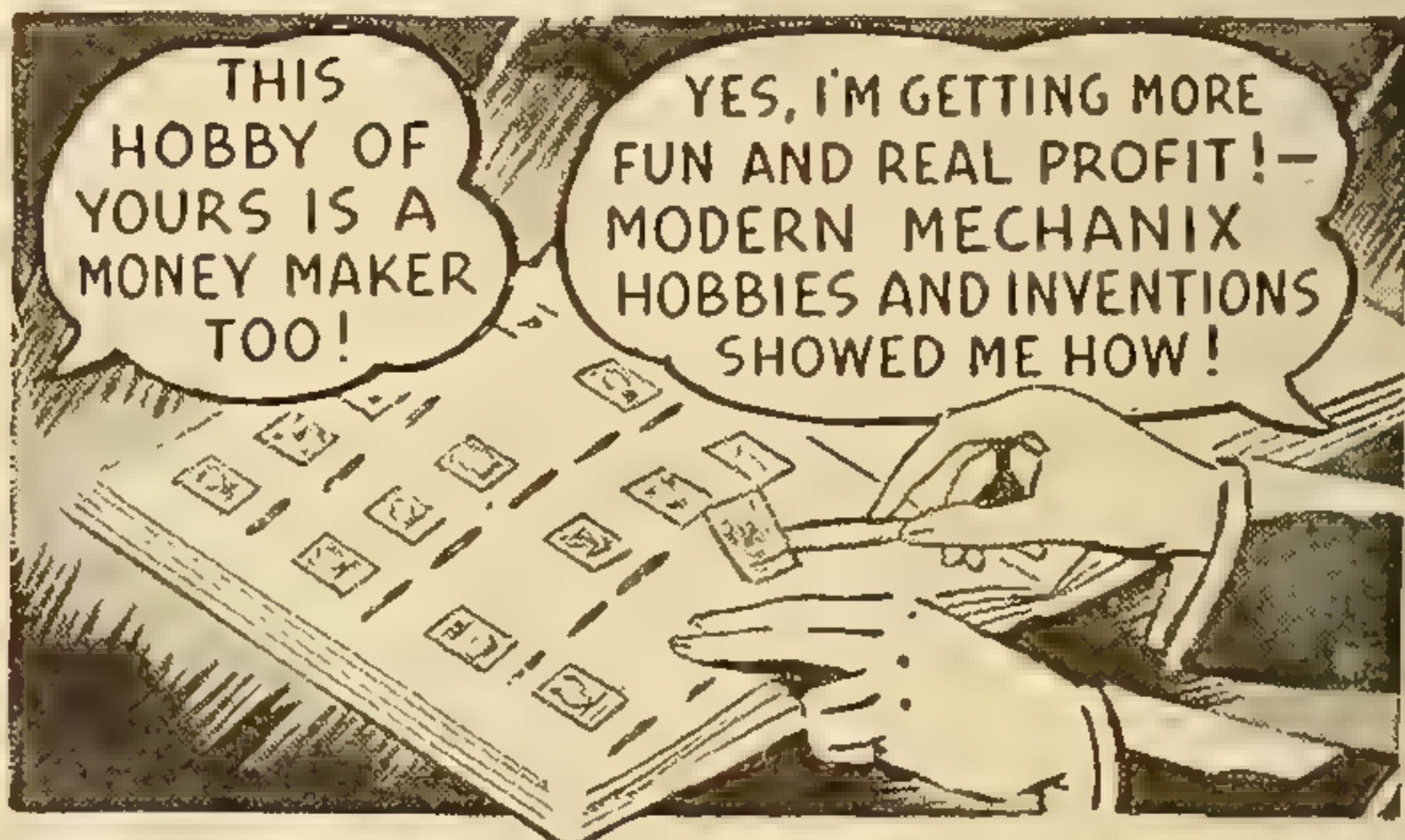
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liam Powell—but ask him how it feels to be one of the most talked about and promising of the screen's male comers, and he'll laugh you into a change of subject—or just refer you to Frank. Yep, Frank of the Craig Reynolds-Frank Cline Unltd. is still Craig's partner, though in a different capacity since the boys exchanged hamburgers for Hollywood. He's Craig's most trusted confidant and business manager—booster and fan.

It's Frank who will tell you something of the man behind the gay blue eyes and the boyish grin—of why his honesty in friendship, earnestness in work and consideration of the other fellow have made him popular in Hollywood with men and women alike.

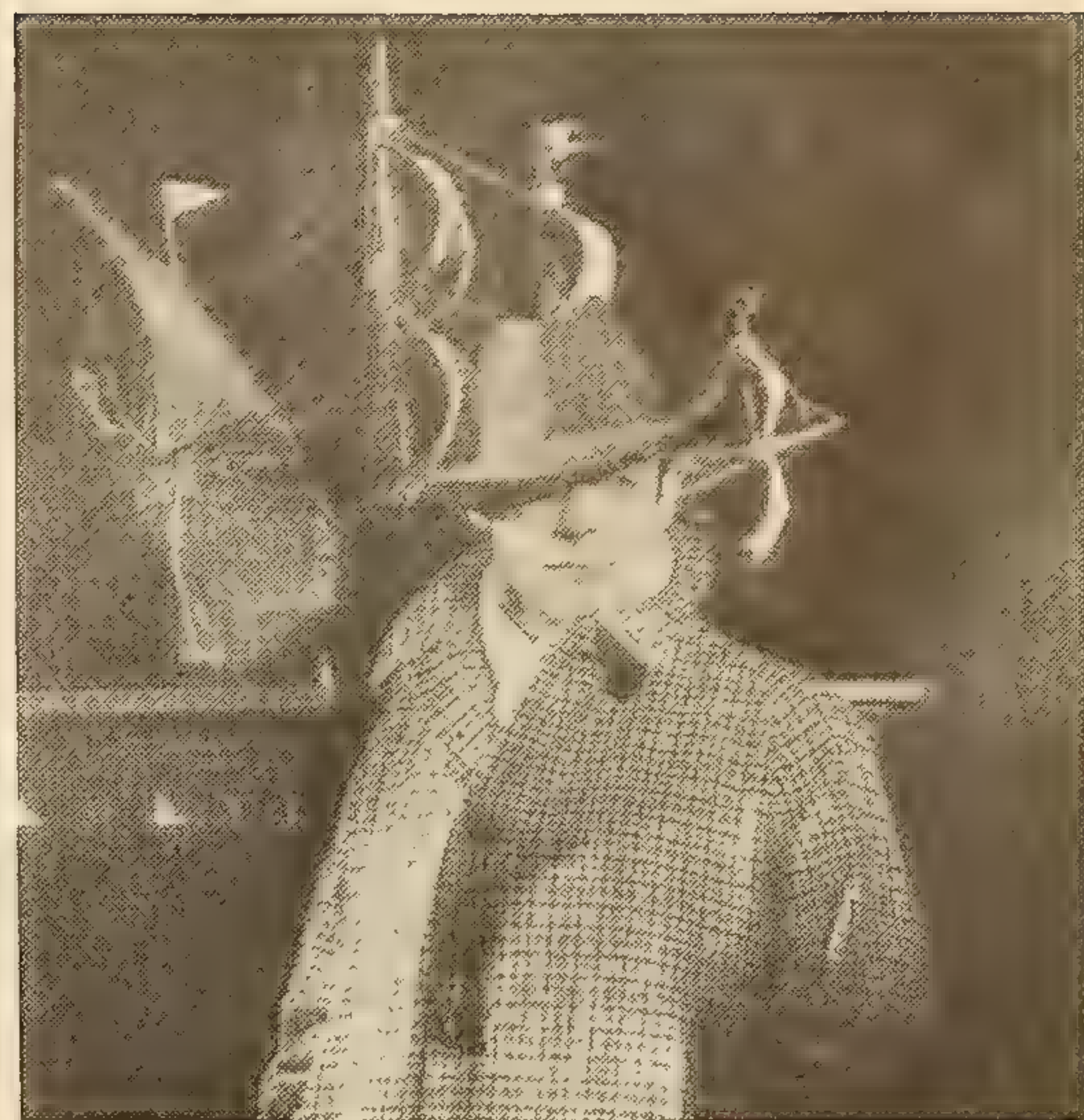
"Craig's a good sport," Frank told me. "He's always been. He can get as big a laugh out of a rib on himself as the instigator. When he first came back to Hollywood from New York, his first assignment for Universal was the lead in a western. Anyone coming from New York is a tenderfoot with these western units, and Craig wasn't regarded an exception. When he waltzed out on the set the first day in his elaborate cowboy garb, the members of the company had already made up their minds not to like him. The day's scenes took the company to location several miles from the studio for a rodeo sequence and some trick shots of Craig. A few of the smart guys ganged up and swapped his horse for a highly spirited one, planning to give him an initiation right! Craig mounted the horse, lightly, oblivious to anything wrong, and ran through his takes. What the smart boys didn't know was, he'd ridden a horse since his sixth birthday and learned to ride bareback. You can imagine the boys were somewhat more impressed afterwards when he mounted one of the wild

horses and really rode 'im cowboy! Around the age of fourteen he used to pick up some change after school breaking in horses!

"Another of Craig's admirable qualities is the quiet 'well-I'll-just-have-to-show-you' manner he has adopted for his family. His two brothers have been razzing him for years for wanting to act. But Craig's got a grin that covers a multitude of other folks' sins. Whenever they'd say anything, he'd just smile and change the subject. I think one of the most gratifying things I've ever witnessed was the night following the preview of 'Jail Break' when the two boys came up to him where he was surrounded by fans, and extended their hands with words to the effect, 'You did it, Craig. We hope you're satisfied. By gad, *we* are!' I think Craig was happier and prouder about that than his swell performance.

"Where chivalry is concerned, he's a modern Raleigh. Despite the gossips and mongers, women have his admiration and respect until they themselves give him reason to feel otherwise."

**B**UT Frank didn't have to tell me a story to prove that. I happened to be at a hotel night spot one evening where Craig was tagging it with a group of friends. The hour was late when the party broke up and on the way through the deserted lounge to get his coat, Craig came across a girl, buried in one of the divans desperately ill. A lady in real distress, deserted by her escort, and left to face an awkward situation when the night policeman made his last rounds. In a moment Craig had called the hotel doctor, phoned for a taxi, and sent the girl home. The little "gallantry" cost him twenty dollars. The girl lived over twenty miles from Holly-



Ferdinand Gravet, idol of the French stage co-stars with Joan Blondell in Mervyn LeRoy's *The King and the Chorus Girl*

wood, and the doctor's fee came high at that hour in the morning.

Meeting Craig Reynolds personally, one is promptly aware of the magnetism which currently has half a dozen and more of Hollywood's most popular girls eager for his attentions. The way he shakes your hand, looks you direct in the eye, holds your eyes fast for a moment and then releases them with a mischievous lift of the brow. A flash of white glistening teeth then, and a voice smooth and rich in masculinity saying "hello." Phew! But don't say I didn't warn you—that here indeed is the screen's most exciting new romantic!

**ALL I CAN SAY IS — YOU'RE NOT THE SWEETHEART I MARRIED!**



THEN, MOTHER, HE WENT AND SLAMMED THE DOOR



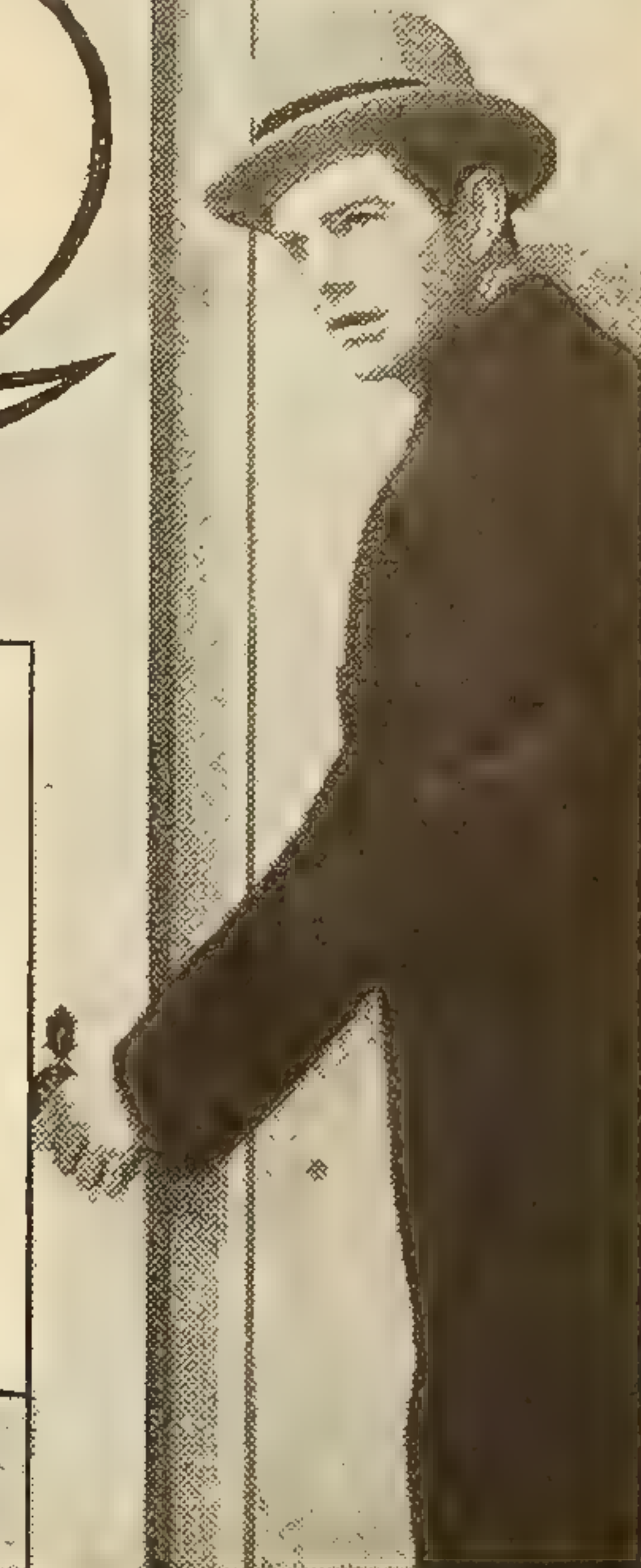
DORIS, WHEN YOU LIVED HOME WHEN BILL WAS COURTING YOU—YOU ALWAYS USED LIFEBOUY. ARE YOU USING IT NOW?



OH, I SWITCH AROUND! WHY?



DEAR, YOU'VE GOT TO USE LIFEBOUY REGULARLY, IF YOU'RE GOING TO KEEP DAINTY! NO OTHER WELL-KNOWN TOILET SOAP HAS ITS SPECIAL INGREDIENT THAT STOPS "B.O."



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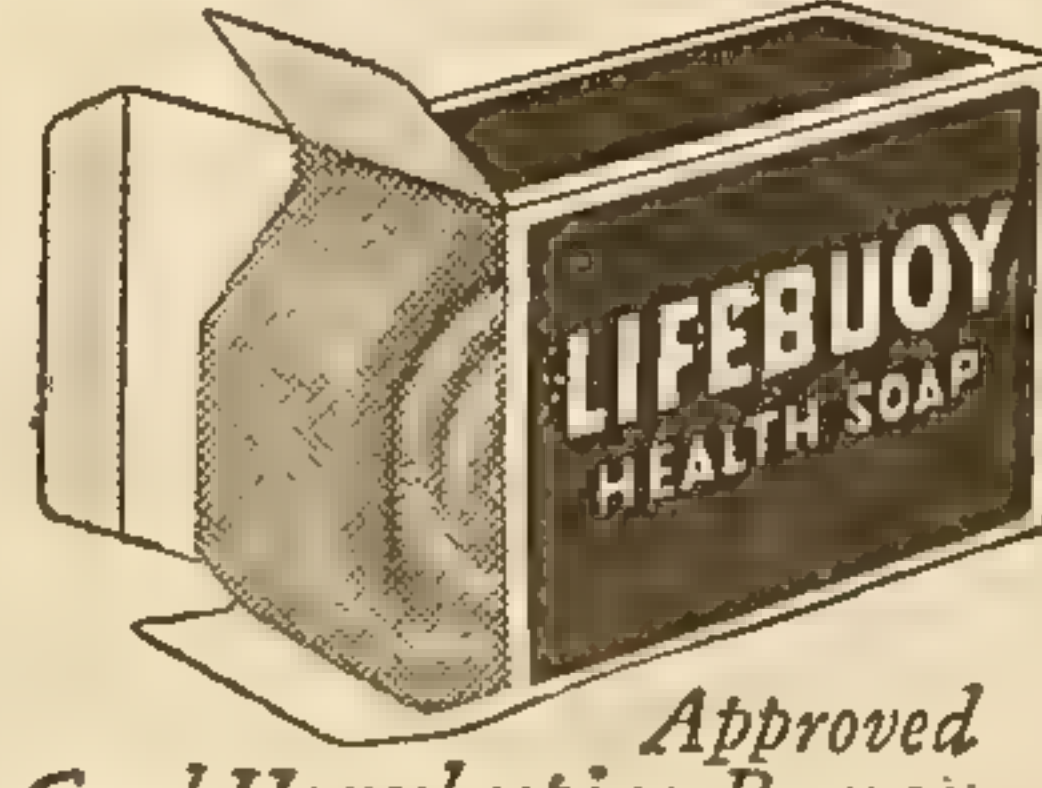
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**GOES FAST**  
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**Food Method**  
**NO DRUGS**



*Just Like Eating Candy!*

**\*She Lost 48 Lbs!**

● **MANY FAT PEOPLE** endure all sorts of heart-breaking experiences, when (if they only knew it) their type of **FAT** can be reduced. Perhaps you are one of these people! If so, why go on day after day, when others are finding it so easy to lose this fat? These happy people have discovered the new, **SAFE Food Method, SLENDRETS!** No dangerous dinitrophenol, no thyroid... in fact, **NO DRUGS** whatsoever! **SLENDRETS** are not laxative. Best of all, they look and taste just like delicious candy! Why not try this **SAFE** and pleasant Food Method? It costs so little.

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Don't wait! Ask your druggist for Doan's Pills, used successfully by millions for over 40 years. They give happy relief and will help the 15 miles of kidney tubes flush out poisonous waste from the blood. Get Doan's Pills.

## Putting On the Ritz

[Continued from page 46]

"All right," and he shrugged his shoulders; "then sign this." He made me sign a statement freeing the studio from all responsibility for the consequences, and then told me I'd find the Ritz Brothers having lunch at the studio's Cafe de Paris.

Now what happens from now on, I'm going to try to tell fairly, sanely, without embellishment of any kind, and honestly. I've told it to the nice doctors here, and they merely listen and then say that that just proves I'm crazy. However—

I FOUND the three of them sitting at a table, looking like nice young men. "This," said the person who introduced me, "is a writer. He wants to interview you."

Up jumped the three Ritzes, the very souls of courtesy. Each stuck out his hand. I grabbed at one of them—(later I found out it was Harry's)—to shake it. As we touched, a horrid, ghastly, clammy feeling smote me. I screamed and dropped his hand, and as I did so, a raw oyster plopped unashamed on the floor. Harry had had the oyster in his hand. Now only heaven knows what the others had in their hands; I'm only telling about Harry. And you can draw your own conclusions about people who have raw oysters in their hand.

"Let's," said Al Ritz, who's one of the short ones (Harry is the tall one; the other two wear monograms on their shirts so you can tell which is Al and which is Jim, except when they swap shirts) "go onto the set." They had some rehearsing to do, he added. So we went to the set. (That's where I was sunk. If I'd just sneaked out then, I could have escaped. But I went to the set with them.)

No sooner had we popped inside the door than a man began screaming. It was Director Sidney Lanfield.

"Get out," he yelled. "Get out and stay out. I've got to shoot this picture, and you're not in a scene now. Get off this set."

So the Ritz Brothers paid no attention to him at all. They merely formed into single file and did an Off To Buffalo right across the stage, while Lanfield tore at his hair. They waved him gentle kisses and finished on the sidelines. "Poor Sid," lamented Harry to me, "he doesn't like us on the set except when we're in a scene. He says we interfere with his pictures."

"Just because," explained Jim, "we stayed nice and quiet on the sidelines when Menjou was working in a serious scene. We didn't do anything at all—except talk up our sleeves. I said, up my sleeve, of course: 'Gee, there's that Menjou again. Well, Menjou is all right, but if he only had some swell Ritz Brothers' lines he'd be better. And maybe if the Ritz Brothers were in there instead of Menjou it'd be better, too. If it wasn't for the Ritz Brothers, this picture would sink! Oh, Menjou's all right, you know, but...' Can I help it if I said it so loud (into my sleeve of course) that it came right out of my sleeve again and Menjou heard it? Could I? No I couldn't. But they say it made Menjou kind of mad and held up production."

"And anyway," broke in Al, "was there any reason for Director Sid Lanfield to get mad the other day, just because Harry, ha ha, climbed up on the catwalks and imitated the head electrician's voice and gave orders about replacing the lights and whole scene was wrecked? And anyway, why didn't the electricians recognize his

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voice; he was only fooling. Could he help it that they took him seriously?"

By now, the Ritz Brothers were putting things on their feet. First they were strapping tennis rackets on.

"Snowshoes, see?" explained Harry.

And then they tied on barrel staves; long ones.

"Skis, see?" muttered Al.

And under the rackets and the staves, they put on roller skates.

"We're gonna do an ice skating scene and we gotta have skates, don't we?" demanded Jim.

"Uh huh," I gasped, "but you don't wear roller skates on ice."

"WE do!" said all three, and went into their dance. It was a nutsy dance. They growled and they glowered and they frowned and they scared each other.

"What," I asked, "is that?"

"Why," explained Harry, "we're going to do a number burlesquing the three bad men of the screen. I'm Karloff."

"And," shot in Jim, "I'm Lugosi."

Al said: "I'm Lorre—you know Lorre?"

"What Loree?" I asked, like a sap.

"Lorre, LORRE, HALLELOOOOOO-yah. . . !!" screamed all three, and went into another dance wherein Harry (he's the tall one) stood in the center, while Al and Jim danced to and fro on each side of him. Harry touched his finger to the top of his head and twirled and twirled and twirled and twirled, and then Al stuck his finger in Jim's eye, and Jim slapped Al, and Al slapped Jim, and Jim slapped Al, and Al slapped Jim and then Jim challenged Al to a duel and gave him his card and Al gave Jim his card, and then they exchanged cards once more. That made four cards. So Harry stopped twirling and stared at the cards and yelled "Aha, four aces!!!!" and then they all slapped me, and said "ha ha."

So I said "ha ha," but I didn't have any cards to hand 'em so I was licked at the start!

"Hey," I yelled, "I came here for an interview. I want an interview . . . !!"

INTO a ring-around-the-rosie they went, with me in the middle, although I've never been a rosie before.

"Tell me," I begged, "something about yourselves."

They all sat down. Harry pointed at Jim and began to talk. Jim pointed at Al, and began to talk. Al pointed at Harry and began to talk. Each began talking about the other at the same time, so this was what I took down:

"Our Hollywood yes family is pop name swell was is but a clown Joachim but we can't that's we liked take how the name it too we of the Hotel Ritz serious got instead we this way. . . ."

"Nuts!" I yelled. They all snapped to attention. "One at a time, please," I protested. For a moment, they were sane—

"I said," said Harry, "that our pop was a clown and that's how we got this way. He was a famous stage clown but he clown'd at home too, in front of us, and look at us now."

"And I," said Al, "was explaining that our family name is Joachim (we were born in Newark, do you mind?) but when we went on the stage we liked the name of the Hotel Ritz better so we took that."

Jim said: "I was just trying to tell you, if these brothers of mine wouldn't butt in, that Hollywood is swell but we can't take it seriously or should we?"

"Are you really brothers?" I asked, being reduced to dithering naïveté by now.

"Sure. Triplets. Born a couple of years apart," said Al.

[Continued on page 88]

# PIMPLES? BAD SKIN?

**For Real Beauty—  
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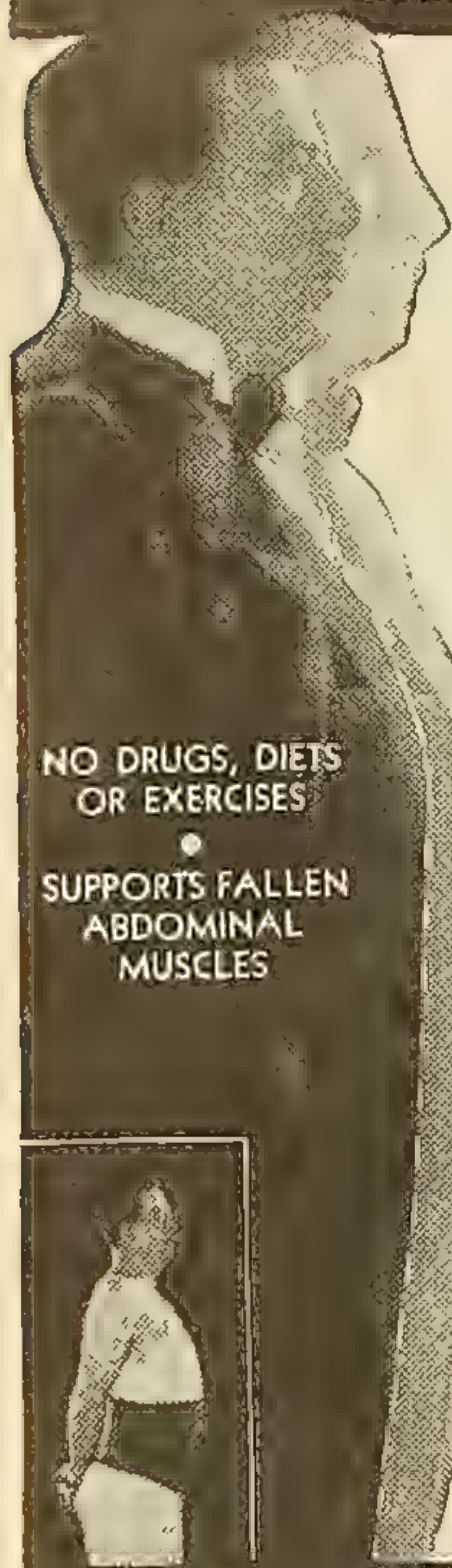
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**New BLONDEX SHAMPOO & RINSE FOR ALL HAIR**

## Putting on the Ritz

[Continued from page 87]

"We've been brothers ever since," added Jim.

"Except when I'm Leslie Howard," shot in Harry, and off they went again.

"Let's get back to the interview," I begged; "are you married?"

"Yes."

"No."

"Maybe."

"Who," I yelled, "said yes?"

"Me. I've been married eight years," said Al.

"Who said no?" I prompted.

"Me. I've never been married," said Jim.

"And who said maybe, and why?" I wanted to know.

"Me," said Harry. "Walter Winchell said in his column that I'm married, so I wired him and said, 'dear Walter please send me my wife's name and address because I've never met her,' but he never answered me so I don't know whether I'm married or not. Do you know Al has a bump on his head?"

"What's being married got to do with a bump on Al's head?" I asked. "Ha ha," said Harry and Jim, "maybe a lot but this time Al didn't get it that way. He got it from a scene we were shooting. It's where we're supposed to go into a backwoods lodge and we are assigned to an attic room and it has a low ceiling and when we straighten up, we bump our heads. Only Sid Lanfield, when he got us in there, made us shoot that 'take' seventeen times, so Al has a bump on his head. Come over here and we'll show you. . . ."

So like a sap, I went over there. I followed them to a set with a low doorway.

"Look out," warned the Ritz Brothers, "that doorway is low." So I ducked. I ducked, thanking them for their warning and being suddenly convinced they were nice fellows after all to warn a guy like that.

"Fine," they chorused as I stepped through the low doorway without bumping my head. "Now, we're through."

So I straightened up.

WHAM!!!—my head hit the ceiling. The ceiling in the room I'd just entered was about five feet high, only!

"Ha ha," yelled Al. "Ha ha!" screamed Jim. "HA HA!!!" howled Harry, "that's how Al bumped his head, too. Ha ha ha ha ha haaaaaaa. . . ."

And it was right there that I started screaming. They've told me, in my quiet moments since, that I started clawing at Harry and Al and Jim, and jumped up and down and yelled things.

And then they brought me here. I'm not allowed to have any knives or ropes or things like that. But I can have visitors. And I guess the Ritz Brothers are really nice boys after all, and sorry for what they did to me.

Nice boys, aren't they?

I'm told, too, that I'll be all right by the time *One In a Million* is released. But the doctors say I must never, never go see the picture. They say it'll give me a permanent relapse, and that I'll be crazy for keeps then and will have to stay in here forever.

Well, maybe I'm crazy. But I'm not so crazy that I can figure this one out:

If I'm in here, then why—WHY IN THE NAME OF ALL THAT'S FAIR—ARE THE RITZ BROTHERS STILL AT LARGE!!

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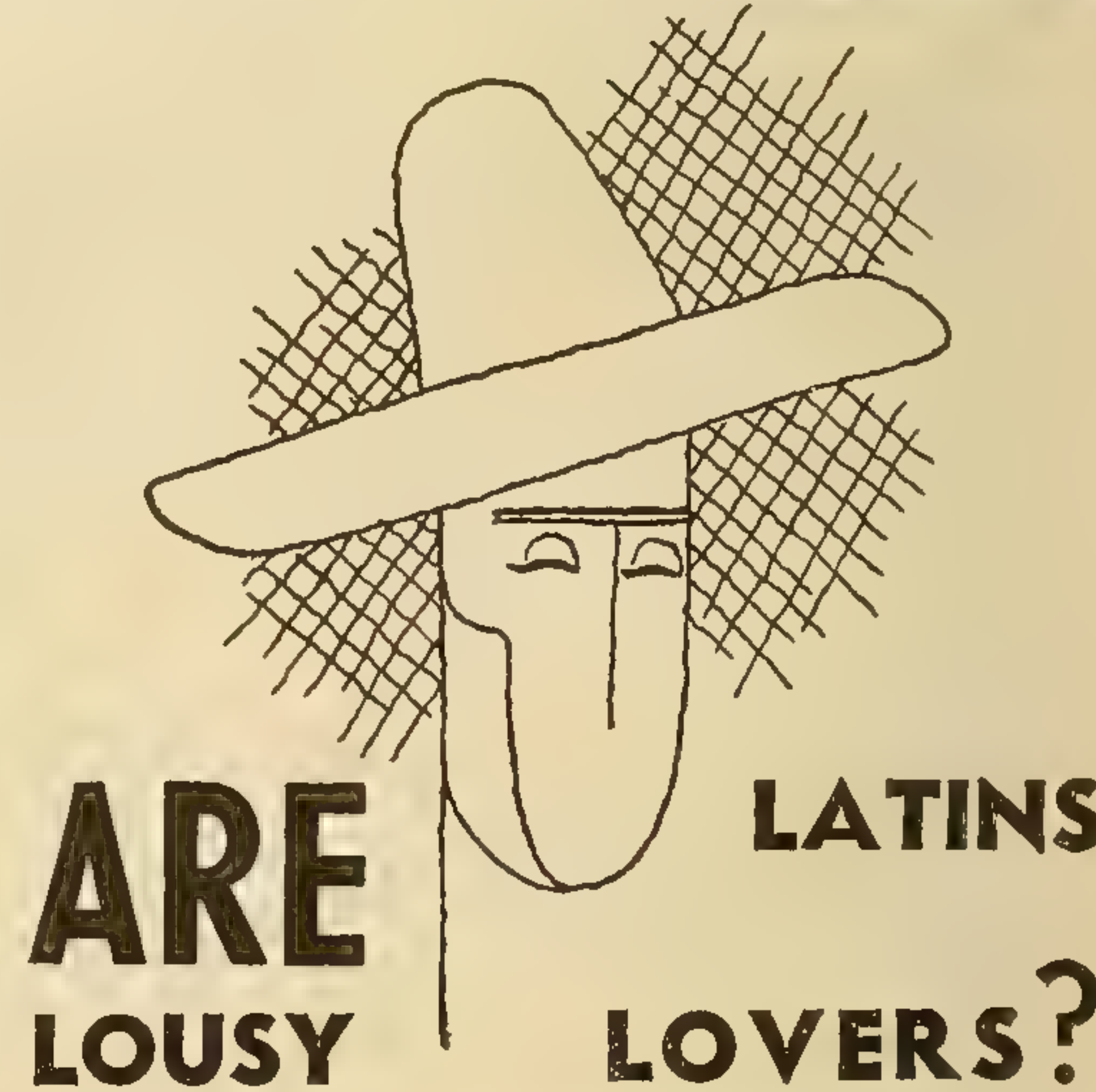
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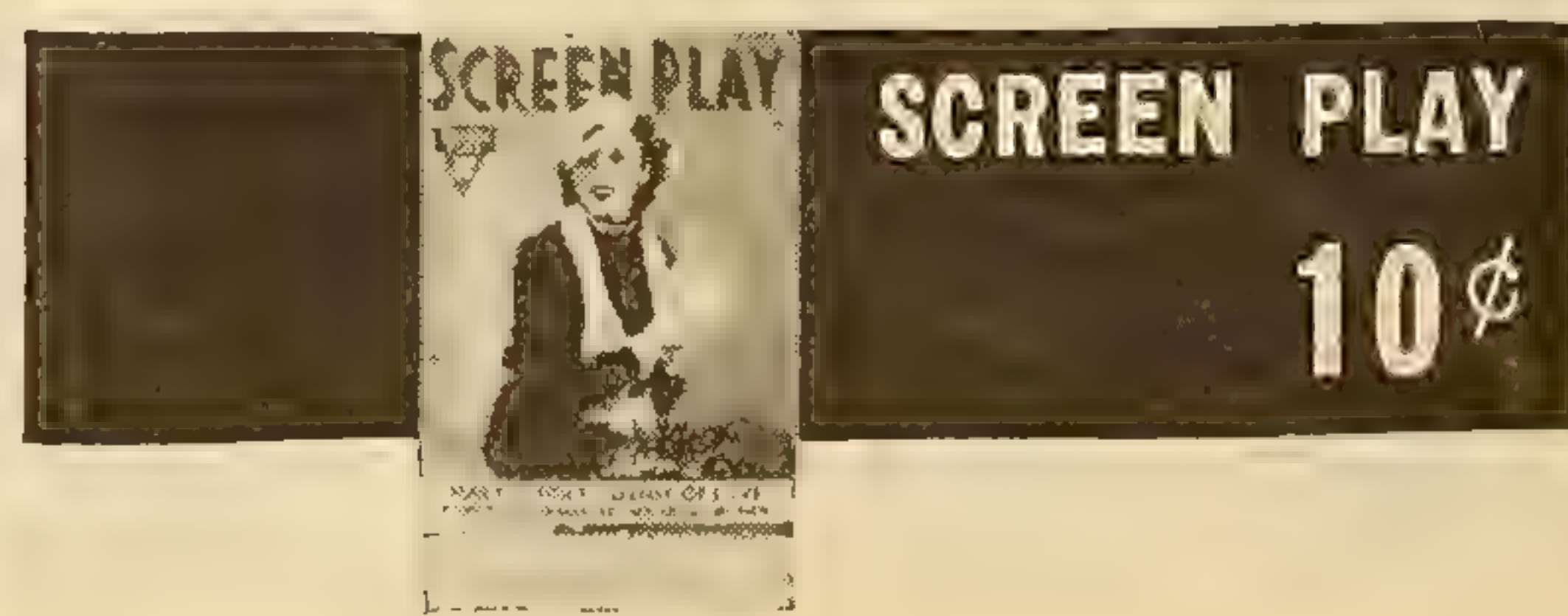
A certain anonymous contributor to Esquire says "Yes", but Filmiland has another answer. You'll find it in the February issue of

## SCREEN PLAY

now on sale at all newsstands

And beside this startling—and amusing—feature: *Robert Taylor Learned about Women!* . . . *Mary Astor's Defense of Love* . . .

Remember! The February





## Jubilee

[Continued from page 20]

Hackett and O'Neill were magnetic. Minnie Maddern Fiske agreed to make *Tess of the D'Urbervilles*. It was at this time that John Barrymore signed with Famous Players.

MARY PICKFORD also at this time came into the group. Miss Pickford first had played a child part in the Belasco stage production *The Warrens of Virginia*. Then under the guidance of David Wark Griffith, she became the "Biograph Girl" or "Little Mary, the Girl with the Curls." Her name was unknown to the picture-going public. Belasco re-engaged her in 1911 for *The Good Little Devil*, which became a major hit of the season and enabled her to gain personal recognition.

When the play run ended, Famous Players purchased the screen rights. Thus armed, Zukor approached Miss Pickford and the outcome of the negotiations was a contract under the terms of which she was to receive \$20,000 a year. Neither dreamed that by 1916 Miss Pickford's guarantee would climb to \$10,000 a week.

As Famous Players progressed in the East, history also was being made in Hollywood.

Jesse L. Lasky and Cecil B. DeMille, with Samuel Goldwyn as third partner, had organized the Lasky Feature Play Company. Dustin Farnum, starred in their first picture, *The Squaw Man* was offered \$5,000 in stock for his services. He elected, instead, to take a salary, a choice which, not long after, proved to have been a sorry one.

DeMille, with his star, had left New York for Flagstaff, Arizona, in search of locations, landed finally in Hollywood and at the corner of Vine Street and Selma Avenue in the midst of a lemon grove, acquired a barn as a studio.

The deal for the property was closed on December 16, 1913 and their *Squaw Man* went into production December 29, 1913.

Upon viewing the Farnum picture in New York later, Famous Players' Zukor was impressed and telephoned congratulations to Jesse Lasky. The incident led to a friendship between the two and eventually the merging of their interests as Famous Players-Lasky.

Thus the building which has come to be known as the Lasky barn, and which stands today in a place of honor on the Paramount studio lot, was the birthplace of Paramount pictures in Hollywood.

James O'Neill, James K. Hackett and Minnie Maddern Fiske, three grand old troupers who placed their faith in Adolph Zukor 25 years ago have passed on to their rewards.

They will be missed when Mr. Zukor on his birthday night January 7th, plays host at his Silver Jubilee dinner to those who have been associated with him during Paramount's development.

Yet there remains a vivid moment of those days—a carefully preserved and almost perfect negative of Sarah Bernhardt's *Queen Elizabeth*.

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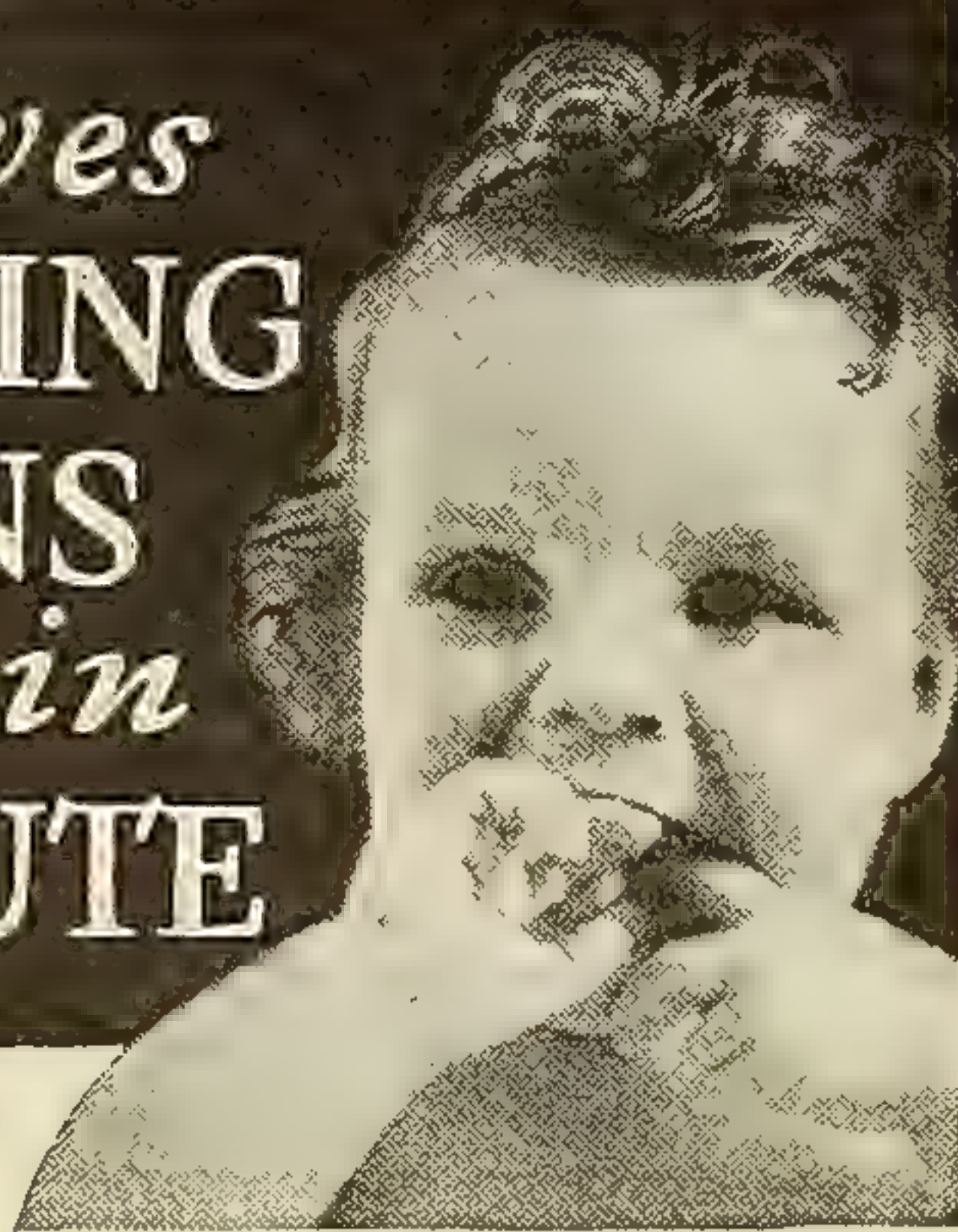
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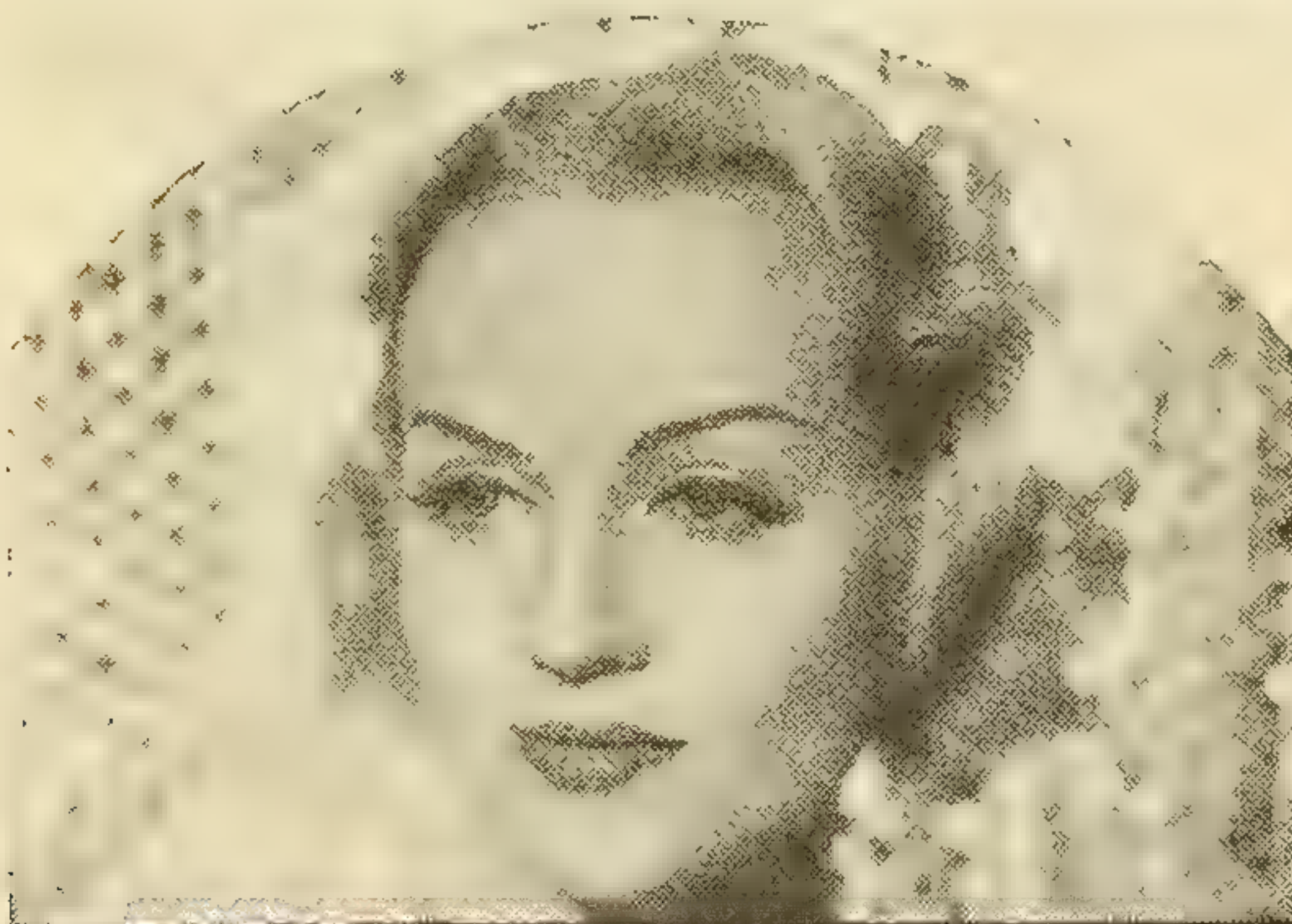
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### The Utterly Balmy Home Life of CAROLE LOMBARD

"Fieldsie," secretary, confidante, manager, advisor, etc., etc., to Carole Lombard, gives MOTION PICTURE readers a glimpse of the utterly, utterly balmy home life of The Lombard and her ménage. Read this terribly amusing story in the February issue, together with a host of other stories about Hollywood's sophisticates written especially for the sophisticated fans. And when we say sophisticates—we mean such stars as Katharine Hepburn, Miriam Hopkins, Ginger Rogers, Charles Boyer, Wallace Beery, Merle Oberon, Gladys Swarthout, Pat O'Brien. These cinemalites and many others appear in the February issue, now on sale at your favorite newsstand.

**MOTION PICTURE**  
AT ALL NEWSSTANDS

## We're Telling You

[Continued from page 6]

WHO IS MADELEINE CARROLL'S HUSBAND? requests J.M.

Capt. Philip Astley, London real estate broker.

WHAT IS MARY BRIAN'S REAL NAME? quizzes L.T.

Mary Louise Dentzler.

IS FERNAND GRAVET THE WORLD'S WEALTHIEST ACTOR? writes B.P.

Not exactly, though he is quite wealthy. But the bulk of the Gravet fortune belongs to Mme Gravet, nee Jane Renouardt, the toast of Paris.

WHY DOESN'T MARY PICKFORD'S COUSIN, ISABELLE SHERIDAN, GO IN PICTURES? queries J.S.

Though talented and beautiful, she refuses to ascend on her cousin's merits. She has been stand-in for many famous feminine stars, but her time has not been wasted. She has collected material and absorbed atmosphere for an inside novel and a series of articles about the real Hollywood. She now has a 100,000 word piece of fiction almost ready for the publisher.

WHAT IS MAE WEST'S FAVORITE PASTIME, J.E. inquires.

One of her most amusing is to listen to "Mae West jokes."

IS MONTE BLUE STILL AROUND? J.L. wants to know.

Yes, and he's beginning a comeback with "Secret Agent X-9."

WHAT WAS ADOLPH ZUKOR'S FIRST FILM? queries J.J.

Queen Elizabeth, starring Sarah Bernhardt, who had all the action in a 15 minute reel. It will be reproduced for Zukor's Silver Jubilee, but will probably look very weird to modern screen-goers.



Kay Francis tends to her knitting between scenes in *Another Dawn*, a Warner Bros.-First National picture

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## Three Weeks With Garbo

[Continued from page 31]

the Spanish ambassador wore—all custom-made, copied from paintings hanging in the Prado museum of Madrid. John Gilbert was the Spanish ambassador.

THAT day, when I reported for work rigged out in my authentic uniform as a Spanish officer of the 17th century, Garbo came on the stage promptly at 9 o'clock in the morning. Suddenly emerging from her portable dressing-room at the farthest corner of the huge sound stage, in quick, long, panther-like steps she walked up to her throne, her young colored maid trailing behind her with a make-up box. She wore soft-soled slippers, and carried the long robes of her royal robe bunched up under her arms. On reaching the throne, she turned around, and facing us directly, said "Good morning," in a hardly audible voice, her face indescribably sweet with a shy smile. The cameras are always loaded, the lights set at the proper angles, everything and everybody is ready as soon as Garbo steps up on the stage.

We had to do the throne-room sequence. The Spanish ambassador had just arrived at the palace to present his credentials to Queen Christina. To the thumping music of the "March of the Toreadors" from *Carmen* we beplumed magnificoes went through our paces, marching ten abreast behind Gilbert, our left fists gripping the tasseled hilts of our swords. As we came to within a few feet of the throne, occupied by Garbo as a majestic queen of ethereal beauty, we flourished our gorgeous hats in unison, one-two-three, and bowed before her in studied veneration. She enjoyed the courtly homage we thus paid her, like a young girl playing "queen."

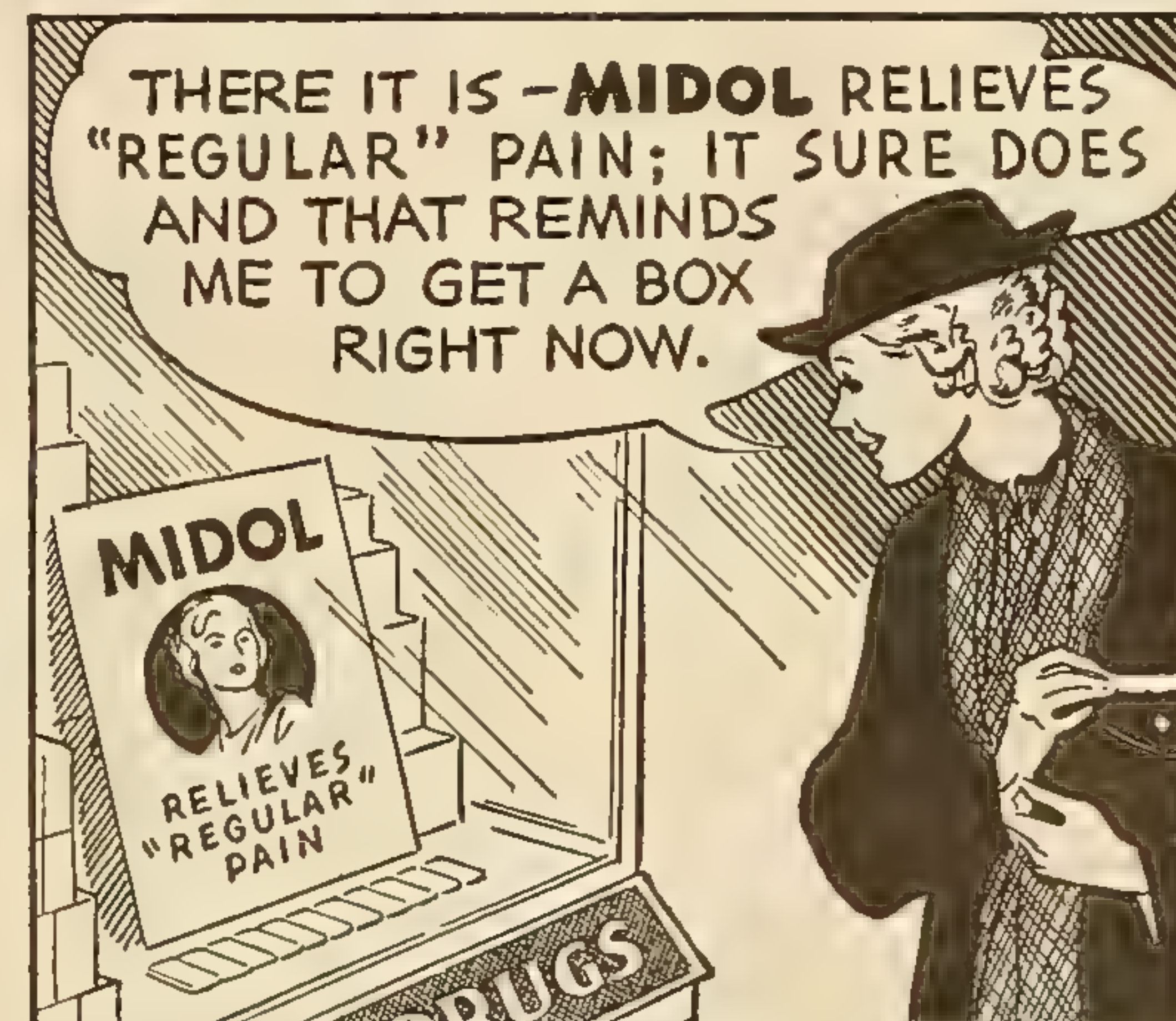
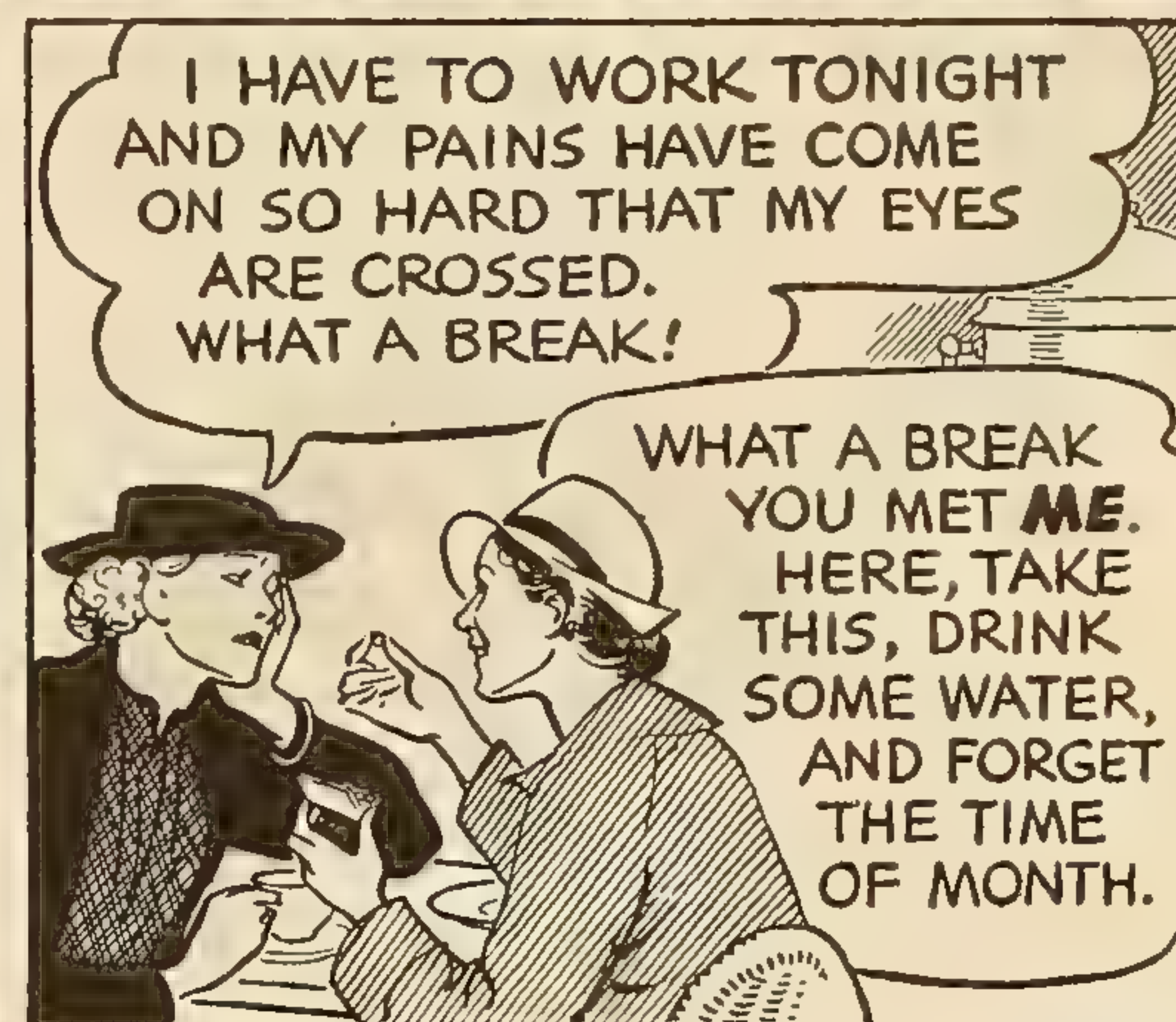
Every morning she arrived at the studio promptly at 7 o'clock, and was driven in her old limousine directly to her dressing-room at the end of the old dressing-room row. There, in strict privacy, she had her breakfast, rehearsed her lines, and got ready for the day's grind. She was on the stage at 9 o'clock sharp. At the end of every scene she retired immediately to her portable dressing room, four "flats" slapped together. Here, she remained in seclusion until the director, Rouben Mamoulian, called her again.

At 12 o'clock she was driven back to her dressing room, where, alone or with Mamoulian, she had her lunch. She likes chicken broth, herrings, European cheeses, and plain vegetable salad with sour-cream dressing. She makes the salad herself, in her dressing room. It must be just so. She was back on the stage at one o'clock, and always left at 5. In all the years she has spent in Hollywood she has worked after 5 only twice—once 8 minutes past 5, and another time 20 minutes past, I believe.

I'LL never forget the hushed atmosphere on the stage during her presence. We spoke in whispers, and moved about on tiptoe. Not by order, but because, almost subconsciously, every one of us was affected by a strange reverence for this unearthly woman, so close to us, and yet so remote and untouchable. She never spoke to anyone on the set except Mamoulian—not even to Gilbert. Gilbert, it was said, had wept from joy when the studio gave him the part after an all-night huddle, thus reuniting him with Garbo for the first time in five years. He was very nervous

[Continued on page 92]

## PROTECTING a \$40 JOB



MODERN women no longer give-in to periodic pain. It's old-fashioned to suffer in silence, because there is now a reliable remedy for such suffering.

Some women who have always had the hardest time are relieved by Midol.

Many who use Midol do not feel one twinge of pain, or even a moment's discomfort during the entire period.

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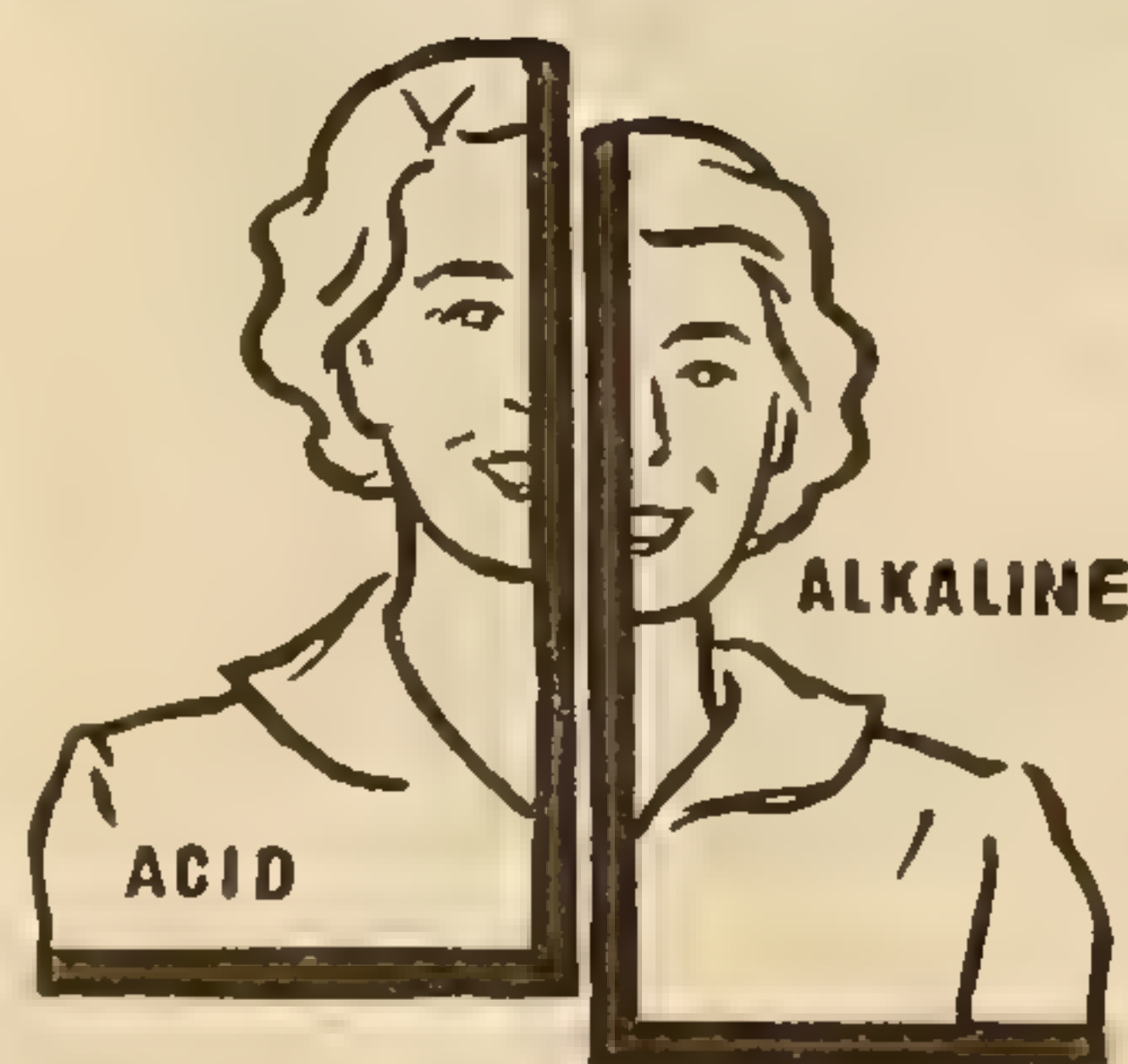
month! Keep going, and keep comfortable—with the aid of Midol. These tablets provide a proven means for the relief of such pain, so why endure suffering Midol might spare you?

Midol's relief is so swift, you may think it is a narcotic. It's *not*. And its relief is prolonged; two tablets see you through your worst day.

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on the set during the first few days, so much so, in fact, that he was unfit for work. He missed his cues, forgot his lines, and we had to do the same scene over and over again, sometimes as often as 20 times, before Mamoulian was satisfied. Garbo, on the other hand, always knew her lines perfectly and never interrupted a scene and required a re-take. She spoke her lines without any foreign accent, in that wonderfully modulated and penetrating voice of hers, and so faultless was her stage diction that it seemed impossible she hadn't spoken English all her life.

That was four years ago. Recently I entered a store on Wilshire Avenue where an auction was being held. The auctioneer held up a pair of dead man's trousers:

"What would you give for these pants, if you please?" he asked his audience. "Two dollars, two, two, two—two-fifty—three—three-fifty—three-seventy-five—four—four-fifty—all through, all done—five—five—five. SOLD!"

The personal effects and home furnishings of John Gilbert, "One of the World's Greatest Screen Personalities and Beloved Idol of Millions," as the garish announcements on the store's windows said, were being knocked off the auction block. Vests, hats, socks, underwear, all intrigued the crowd and brought good prices.

Today, as she lends her extraordinary talents to a screen version of Dumas' immortal play, she is fundamentally the same Garbo, but with some exceptions. A gentleman, holding a responsible position at M.G.M., and who has been associated with Garbo in all of her pictures for the past several years, tells me:

"She strode briskly on to stage 21 for the first day's shooting of *Camille*, wearing gray silk slacks, a jacket, and comfortable, low-heeled slippers. There were about 150 people on the set, but few, if any, noticed her. In one corner of the stage Director Cukor was in conference with his staff. Bill Daniels, who has photographed all of Garbo's pictures except one, was the only one she knew. So she walked over to them, and playfully poked Daniels in the back. He turned around, and was tickled to death, as he hadn't seen her for a year. Cukor greeted her, introduced her to his staff, and called Bob Taylor over to meet her. They had never met before, and she had seen him on the screen only in *His Brother's Wife*. She had ventured out to the Alexandria Theatre in Glendale, in a sport suit, felt hat, and dark glasses, to catch a glimpse of Taylor in that picture. She took an obscure seat in a rear corner of the theatre, and wasn't recognized. She shook Bob's hand very graciously, and said, 'I am very glad to meet you.'

"A few days later, in the *Théâtre des Variétés* sequence, the orchestra, bored with doing nothing for two days, struck up a rhumba tune, just for the fun of it. Mickey Whalen, the orchestra leader, wondered if Garbo would complain. She had never allowed any music on her set before, unless required by the picture. She was sitting in an upper box. As she heard the sizzling rhumba, she turned around, smiled at the musicians, and kept time with her head, applauding when they finished. She sent Laura, her new colored maid, down with a request that the orchestra play another rhumba. She is crazy about jazz music. And repeated the request.

A LITTLE later, on another set, representing the interior of a chateau where *Marguerite*, the consumptive Parisian cocotte, played by Garbo, stages a gay party for her friends, Rex Evans, famous London night club entertainer, who

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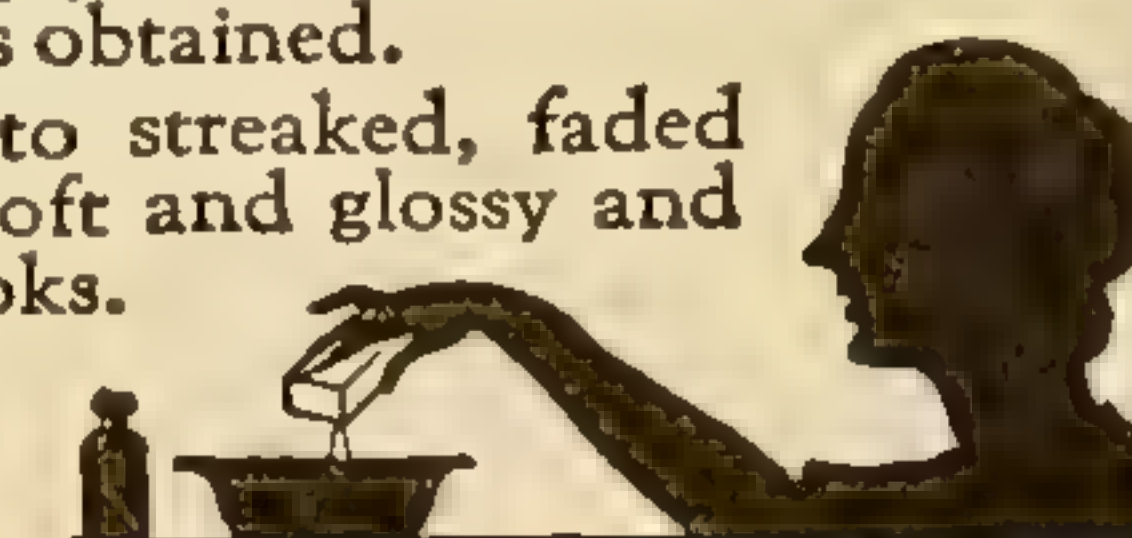
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has one of the lesser rôles in the picture, played the piano and sang delightful little songs between scenes. 'I wonder if you could ask him to play my favorite song,' Garbo said to Cukor apologetically. 'Certainly,' Cukor said, 'what is it?' 'Harlem's On My Mind,' the great tragedian of the screen replied. And Rex, a huge Englishman, 6 feet 3 inches tall and weighing 275 lbs., obliged her by playing *Harlem's On My Mind* several times.

"She seems very cheerful, which no doubt is due in part to Cukor's influence. He likes fun. During the filming of an intimate love scene with Taylor a fly kept buzzing around and spoiling the takes. Cukor made a crack about flies, and she nearly died laughing. She doesn't retire to her dressing room after each scene as she used to do in previous pictures. Now she stays around, and watches the work of other players. She chats with the electricians and the prop men, and likes riding on the camera around the stage during 'trucking' shots. The other day she took part in a gay birthday party given by Mme. Aldrich, formerly of the Metropolitan Opera, who is now in Garbo's company. In former days, she always made the short trip to her dressing room in a closed limousine. Now, you can see her walking boldly to her dressing room. She still has the old place, and wouldn't move to new quarters. But I don't know where she lives. Her home address remains a dark secret. Although she seems to be more cheerful than I've ever seen her, her private life is still shrouded in a veil of mystery."

I remember a conversation I had with Marlene Dietrich some time ago. "I envy Garbo," she said. "Mystery is a woman's greatest charm. I wish I could be mysterious like her. I don't want people to know everything about me! Garbo never gives any interviews. I wish I could do the same."

**BOB TAYLOR**, Garbo's 17th leading man, has joined her "Know-Nothing" party. The other day, as we lunched together in the M.G.M. commissary, I questioned him about her, but he wouldn't talk. He just looked at me with a vacuous expression in his eyes, and asked me how I liked my salad. Much has been written about the famous Garbo crew, who always work in every one of her pictures. Bill Daniels, her cameraman, and Adrian, who designs the stage clothes she wears, are considered among her close friends. Yet none of these men will talk about her, for fear she might throw them over if they did. I cannot imagine a more cruel remark about Garbo than to say her silence and seclusion is a publicity stunt. Anyone who has seen Garbo off screen knows how genuine is her fear of crowds—it's really a phobia—and that she is the kind of person, gifted with a high poetic sensitivity, who is destined to walk alone in this life. To mistake her pose for a publicity gag is the most unfair thing that could be done to Garbo. Not that she doesn't read what people write about her. She reads every line. Recently she complained to her hairdresser that they are writing too much about her again.

After 12 years, the greatest artist of the screen moves through the bizarre whirligig of movie town in her own sweet solitary way, a fugitive wraith of a unique, lovable, enigmatic woman.

Wm. Powell asks—"Are You the Perfect Wife?" Read the answers in March MOVIE CLASSIC.

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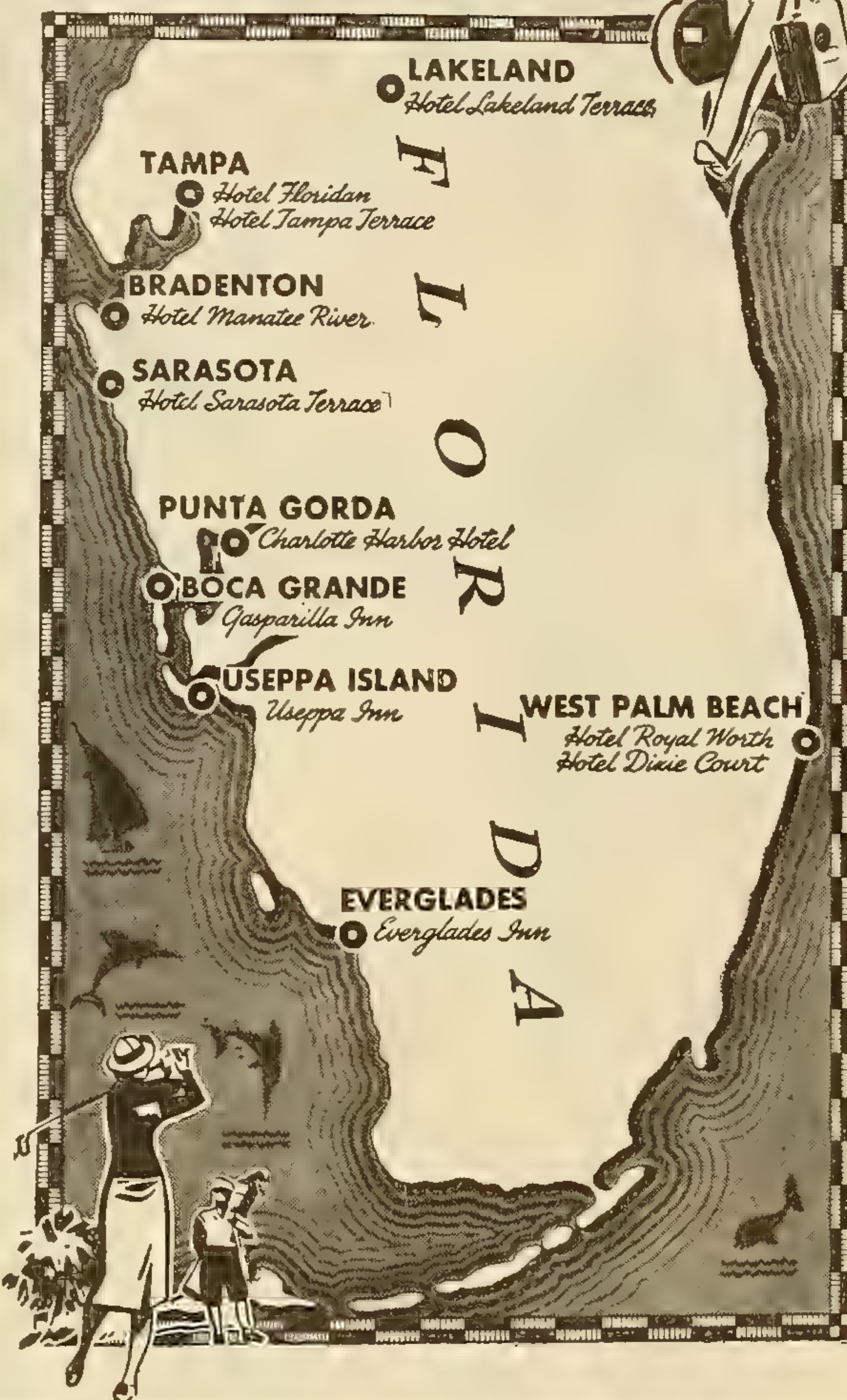
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## A Steele-Point Etching of Ronald Colman

[Continued from page 16]

ance. He has a smattering of French, German, and Italian, but speaks none of them well. He does not like Mexican food. He has been happiest in California.

He does not like hunting. Killing things for sport does not appeal to him. He would like to live in a place that combines the virtues of country life in England and the climate of California. He is fond of oysters and clams. If he had to live in a city he would choose Paris.

Materially speaking, he feels he has gotten more out of life than he expected. He once made a futile attempt to read James Joyce's *Ulysses*. He has never been in the Metropolitan Museum in New York.

He does not believe the recent and current depression has taught the world anything. He is both an idealist and a cynic, a sentimentalist and a realist. His birthplace was a small country town beside a river. He memorizes dialogue easily.

He took singing lessons for one year at Guildhall School of Music, London, but his vocal talents never jelled. He cannot cope with neurotics. He prefers playing in comedies. As a boy he dreamed of becoming an engineer. *Bulldog Drummond* was his first talkie. He dislikes talking about himself.

He is tanned and sleek in appearance. He believes there is no glamour in the glories of war. His own military experiences have left too vivid an impression. His favorite comedian is Groucho Marx. He does not like modernistic furniture.

He is smart in all the meanings of the word. He is genial, cautious and prudent. Ronald Colman always eats too much in Paris. Someday he plans to have an Old English, half-timber type of home. He is not addicted to the British habit of afternoon tea except when entertaining English guests.

During the last ten years he has not varied more than five pounds in weight. He wrote several very bad one-act plays early in his career. He has never had a nickname.

AT SCHOOL he was very beefy. He has many private charities about which he is very secretive. He does not own a horse. He likes starchy foods. Several years ago he tried having a chauffeur and a limousine, but the regal idea failed to click with him.

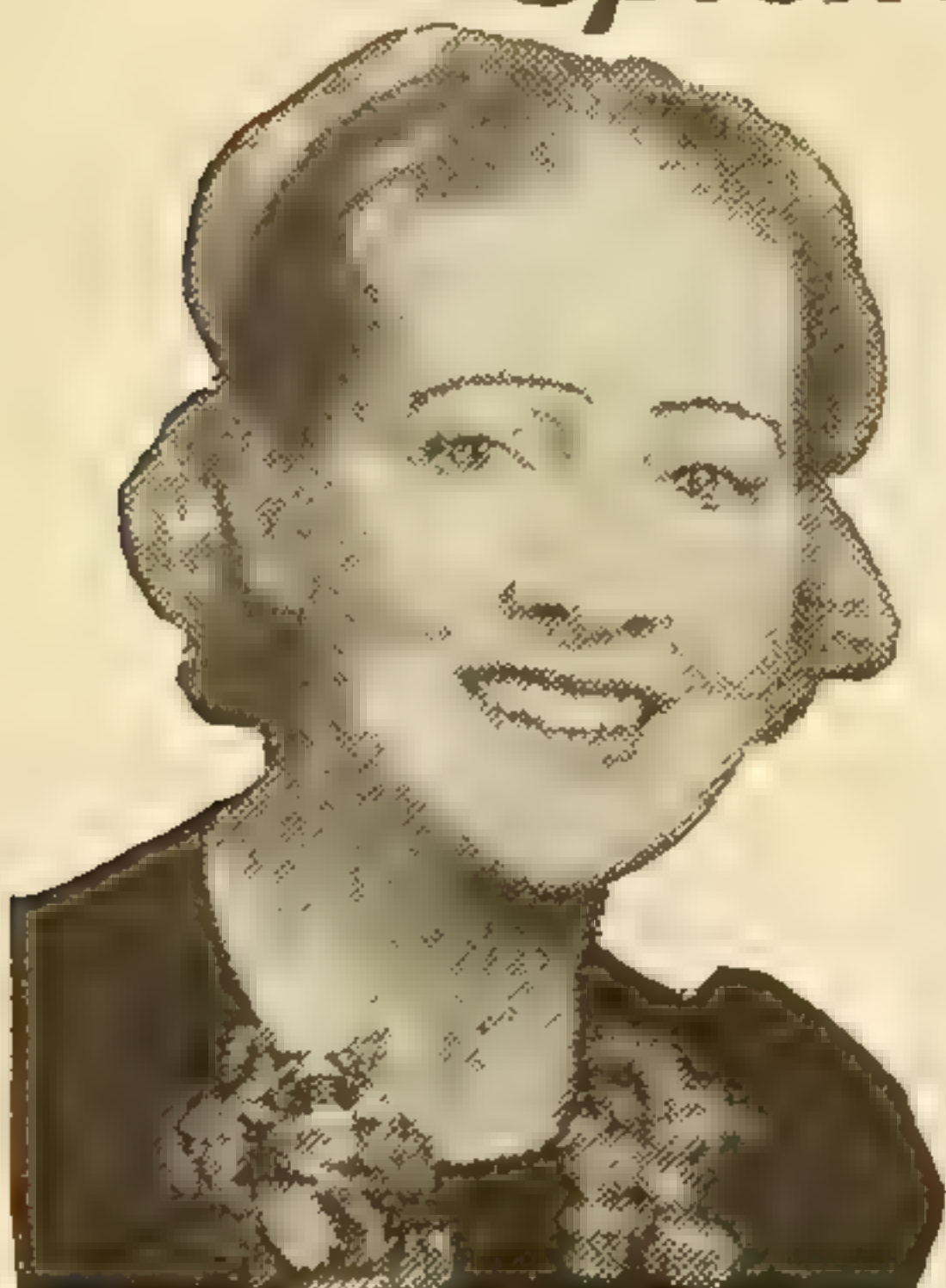
He smokes cigarettes and never carries a cane. He likes perfume but not on himself. He possesses a few good paintings, including a Reynolds and a Raeburn. He believes Edinburgh has the most beautiful main street in the world.

He is Scotch-English. He considers *The Unholy Garden* his worst picture. Eventually he intends to return to the stage. He does not contemplate becoming an American citizen. He would rather have lived in the Gay Nineties.

He is constitutionally strong. He likes old book stores and antique shops. He enjoyed the spectacle of the opening day at the Olympic Games far more than any of the games themselves. He does not think the average person's life is any happier now than it was a hundred years ago.

His only superstition is touching wood. He is a paragon of good taste and discretion. He believes that motion picture producers should achieve the same results at half the cost. He is not a difficult subject

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COURSE 1 COMPLETE



for cameramen to light.

He never goes to fortune-tellers. He believes talking pictures have lost much by leaving less to the imagination. He says pictures are meant to be seen rather than heard. His father was a silk importer of modest circumstances.

He saw action in the first battle of Ypres as a member of Lord Kitchener's famous "Contemptibles." He appeared in school theatricals when a boy. He is reticent and retiring and makes an emphatic demand for privacy. He appears Latin rather than English. In 1920 he arrived in New York with \$37, three clean collars, and two letters of introduction.

He married Miss Thelma Raye just after the war while they were appearing together in a spy melodrama. Before the war he had several magazine articles published. As a youth he was shy of girls and was given to silent and distant adoration. He does not dance the tango.

He likes to play poker and is lucky at gambling. He does not like air travel. He is fond of German musical pictures. He is an internationalist at heart and believes that naturalization is a needless gesture unless there is an important reason.

**HE ENJOYS** his business of acting. He is five feet, eleven inches tall. His first important rôle on the stage was in Brioux's *Damaged Goods*. His first job was as office boy for the British Steamship company at a salary of \$2.50 a week. He demands the right to live as he chooses; quietly, with dignity, enjoying the peace and contentment that is a man's privilege in his leisure.

He has never owned a boat but some day plans to get one. He does not play bridge. He likes to dance and dislikes the radio. He ranks principle above policy and fights stubbornly to keep faith with himself. He considers a man fortunate indeed who can afford to put up such a fight. Someday he plans to retire and make life itself an occupation.

He does not believe in continuing to work for big money, per se, after security is attained, unless there is gratification in the work itself. He is descended from the George Colman of Eighteenth Century theatrical fame. No other relatives since have been identified with the theater. He likes costumes and uniforms but refuses to do any more war pictures, although *The Dark Angel* was one of his best pictures.

He was one of the first three to build a beach house at Malibu. He has no hobbies. English divorce laws and residence in different countries made it difficult for him to obtain a divorce. He is now divorced. His first picture was a two-reel comedy. It was never released, much to his relief.

**HE WAS** disabled at Messines, near Ypres. In 1922 he appeared in *La Tendresse* supporting Ruth Chatterton and Henry Miller. He was discovered in this by Henry King with the result that he played the male lead opposite Lillian Gish in *The White Sister*. He played in Los Angeles in the road company of *East Is West* back in 1921 but the movies did not think him a good type.

He is very English at heart. He has a scar parallel with his right eyebrow which he got in a fall at the age of four. He would like to find a quotation from George Bernard Shaw in which the Irish dramatist admonishes play producers to leave the interpretation of a rôle to the discretion of the actor. He has a use for that quotation.

He permanently lost sixteen pounds because of the World War, marriage, and influenza.

# KILL KIDNEY ACIDS



## Women Need Help More Often Than Men

When acids and poisons accumulate in your blood you lose your vitality and your skin becomes coarse and cloudy—you actually feel and look years older than you are. And what is worse, functional Kidney disorders may cause more serious ailments, such as Getting Up Nights, Nervousness, Leg Pains, Lumbago, Swollen Joints, Rheumatic Pains, Dizziness, Dark Circles Under Eyes, Headaches, Frequent Colds, Burning, Smarting, Itching, and Acidity.

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Dr. G. B. Knight

find beneficial in the treatment of functional Kidney disorders." And Dr. T. J. Rastelli, famous Doctor, Surgeon, and Scientist, of London, says: "Cystex is one of the finest remedies I have ever known in my medical practice. Any doctor will recommend it for its definite benefits in the treatment of many functional Kidney and Bladder disorders. It is safe and harmless."

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## Hollywood Highlights

[Continued from page 14]

\$15,000 error. The cathedral scene with the choir was filmed silently and the voices of Bobby and the choir "dubbed in" later. Action and sound were given official okay as individual efforts, but when the completed film was run for the benefit of the exploitation force, an eagle-eyed publicist, who is well-versed in Catholicism, discovered Bobby's gestures for the sacred number somewhat paralleled those of Al Jolson doing a mammy song. Brought to the attention of Sol Lesser, the producer, he ordered the cathedral scene reshot with Master Breen repressing his gestures. Cost? \$15,000.

\* \* \*

### Imitations

JANET GAYNOR has gone a little sophisticated meaning that, in her forthcoming picture *A Star Is Born*, La Gaynor, so they say, will do a priceless imitation of Simone Simon and also Mae West—imagine. Likewise Miss Gaynor will do herself, meaning that in a scene satirizing the Motion Picture Academy Awards, Gaynor will be seen awarded the gold statuette, which she really won some years ago for her work in *Seventh Heaven*. Incidentally the statuette used will be Janet's very own.

\* \* \*

### Classic

NOW that Leslie Howard has ceased his stage production of *Hamlet* in New York there is no harm in telling a little wisecrack, made by a Hollywood wit, not Gene Fowler nor Dorothy Parker, we hasten to make clear.

It was made by a feminine star, who had returned to Hollywood from a trip to New York.

At a party she was asked, among other things, "Did you see Leslie Howard play *Hamlet*?"

"I didn't bother," cracked the gal, "I already had seen him play *Hamlet* in *Romeo and Juliet*."

\* \* \*

### Wise Crack!

CREDIT this one to Patsy Kelly, before it starts in circulation.

Patsy and Lyda Roberti were having lunch at the Brown Derby. Lyda also had a date there to meet a friend who was going to motor her to San Diego in his high-powered car.

Standing on the walk in front of the eating place the chap drove up in his car, greeted the gals, and Lyda stepped into the car.

"Bye bye, darling," cracked Patsy, "and remember what I told you. Vote 'NO' on Proposition Number 1."

## VISIT MOVIELAND

1937 Vacation Tours Now Being Planned

Hundreds of letters from enthusiastic readers who saw Movieland in the 1935 and 1936 Movieland Tours have urged that Fawcett Publications repeat the Movieland vacation tours in 1937. Because these tours have been so successful, we are planning two more tours for the summer of 1937.

And what grand tours they are! Visit Hollywood! See the stars and their homes. Meet them and talk with them. Every effort will be made to make the 1937 tours even more successful than the two preceding ones. Watch for full details in next month's issue of this magazine.

## Enchanting ... Hair



The fascinating allure of henna-treated hair has long been recognized by stars of screen and stage. To be absolutely safe and to obtain just the desired shade, always insist upon genuine Hopkins Rajah Brand Egyptian Henna.

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# She Got \$400<sup>00</sup> for a Half Dollar

## I Will Pay CASH for OLD COINS, Bills and Stamps

There are single pennies that sell for \$100.00. There are nickels worth many dollars—dimes, quarters, half dollars and dollars on which big cash premiums are paid. Each year a fortune is offered by collectors for rare coins and stamps for their collections. The prices paid are amazing.

### It Pays to Post Yourself on the Big Values of Old Coins and Stamps

Knowing about coins pays. Andrew Henry, of Idaho, was paid \$900 for a half dollar, received in change. A valuable old coin may come into your possession or you may have one now and not know it. Post yourself.

### HUGE PREMIUMS for OLD STAMPS

Some old stamps bring big premiums. An old 10c stamp, found in an old basket, was recently sold for \$10,000. There may be valuable stamps on some of your old letters. It will pay you to know how to recognize them.

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### \$200 FOR A PENNY

I paid Julian D. Martin \$200.00 for one old Copper Cent of the year 1793. There are numerous other Cents worth large sums in everyday circulation.



### \$50 FOR A NICKEL

As proof that coins do not have to be old to be valuable, James House, Mobile, Ala., received \$50.00 from me for a 1913 Liberty Head Nickel (not buffalo). This coin is just one of many thousands of premium pieces for which I am looking.



### \$100 FOR A DIME

Another comparatively recent coin for which I will pay a big premium is the 1894 "S" Mint Dime. I offer \$100 for any of these coins sent me in good condition.



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There are many Quarters worth large sums. For instance, I offer \$150 for 1827 Quarters. There are Quarters of other years for which I will pay up to \$100.



### \$400 FOR A HALF DOLLAR

There are a great number of Half Dollars of many different years I am seeking and for which I will pay large sums. I paid Mrs. Dowty of Texas, \$400.00 for just one Half Dollar.



### \$1,000 FOR ONE DOLLAR

There are many Silver Dollars for which I am looking. There are Silver dollars of different years that command big prices. For example, Mr. Manning of N. Y. was paid \$2500.00 for just one single dollar.



Established 36 Years.

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to J. D. Martin of Virginia for Just One Copper Cent

"Please accept my thanks for your check for \$200.00 in payment for the copper cent I sent you. I appreciate the interest you have given this transaction. It's a pleasure to do business with a firm that handles matters as you do. I wish to assure you it will be a pleasure to me to tell all my friends of your wonderful offer for old coins." Julian D. Martin, Va.

Post yourself! It pays! I paid Mr Manning, New York, \$2,500.00 for a single silver dollar. Mrs. G. F. Adams, Ohio, received \$740.00 for some old coins. I paid W. F. Wilharm, of Pennsylvania, \$13,500.00 for his rare coins. I paid J. T. Neville, of North Dakota, \$200.00 for a \$10 bill he picked up in circulation. Mr. Mehl paid \$1,000.00 to Mr. Brownlee, of Georgia, for one old coin. Mr. Brownlee, in his letter to Mr. Mehl, says: "Your letter received with the check for \$1,000 enclosed. I like to deal with such men as you and hope you continue buying coins for a long time." In the last thirty-six years I have paid hundreds of others handsome premiums for old bills and coins.

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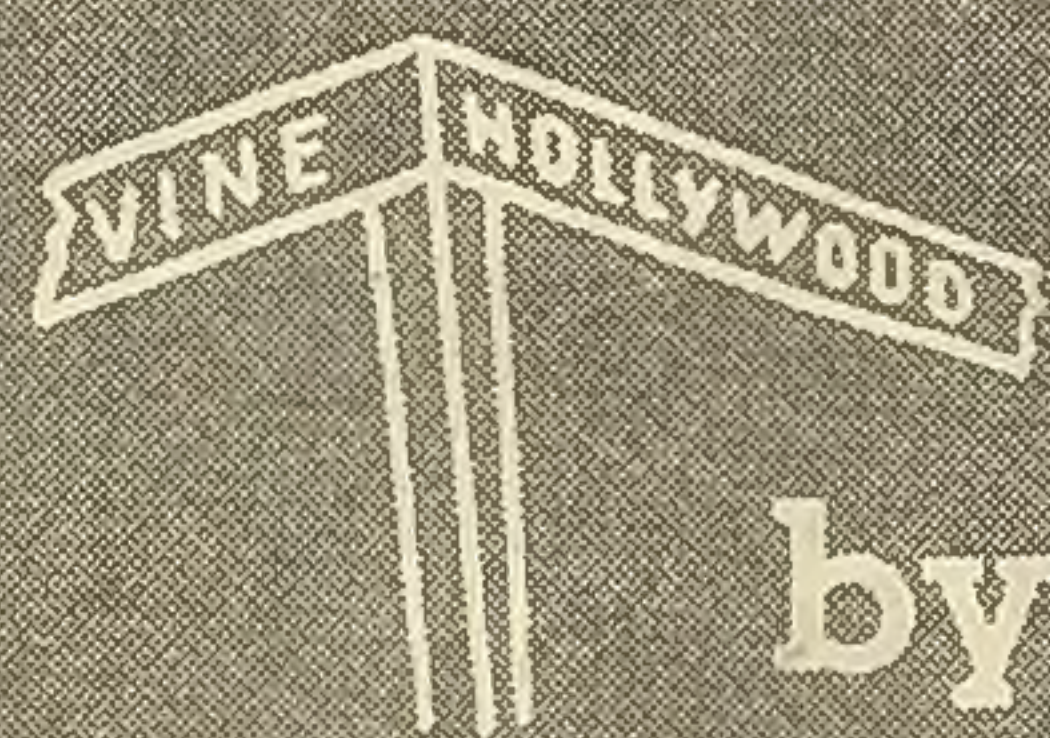
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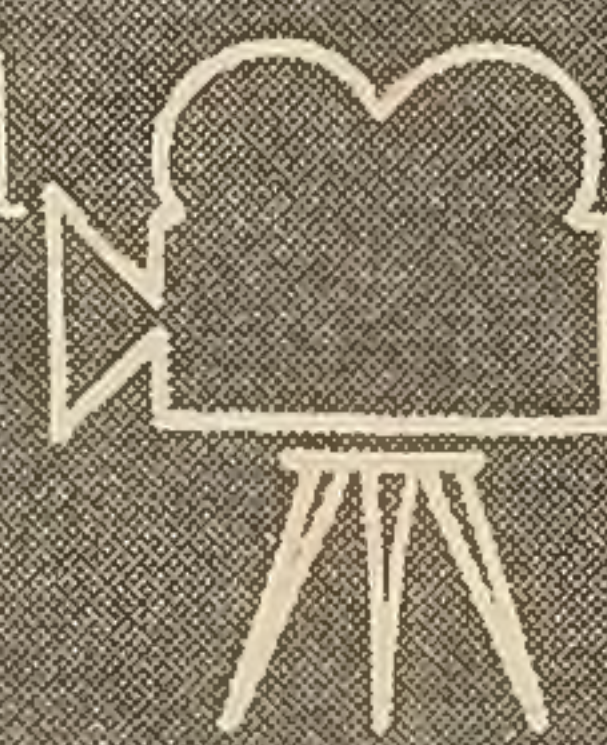
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# The Crossroads of Hollywood



by Harry Hammond Beall



It's going to be a Happy New Year in Hollywood.

Not that 1936 was so hard to take, but production plans studios are making for 1937 are so staggering that they might even make the fabled Atlas trip and fall, or at least groan and grunt under the load.



With the presidential election a matter of history and the belief that Franklin Delano Roosevelt is making it first order of business to see that plenty of currency is in circulation, and bugaboo of unemployment due for many more vigorous kicks in the pants, movie magnates of the magic-lantern metropolis feel they will have little difficulty in loosening the purse strings of Wall Street money barons with the same enthusiasm as the old-fashioned wife, fair-fat-and-forty, grabbed at her corset strings the minute she hit home after an evening at whist or authors.

With money in circulation picture palaces are going to get their share. New theatres will be built. Competition will be keen.

This means crying need for bigger and better pictures will reach its crescendo, and let it not be said that any Hollywood producer could ignore a crescendo, even if he had to send his secretary out to buy a dictionary to find out whether it was a new kind of French pastry or the Latin name for a black widow spider.

**S**ERIOUSLY entertainment entrepreneurs of film-land are going to town in a big way this coming year. Talk with your local theatre managers. They'll tell you what to expect in the way of thrills, throbs and laughs made possible by producer enterprise in contracting supreme artists of screen, stage, radio, opera and even the circus world.

Outstanding novels of today and yesterday and newest modern plays, along with the classic dramas of yesteryear, are to be made into magnificent spectacles.

It would take reams and reams of paper to tell you in detail what your favorite producers, stars, directors and writers are plotting.

I have only one page here, but if you want to keep up with what's happening in the greatest entertainment industry the world has ever known, buy yourself each month a few of the more popular film magazines such as Screen Book, Hollywood, Motion Picture, Screen Play and Romantic Movie Stories—of course, not forgetting Movie Classic.

Then curl up in an armchair before the fire and Hollywood's most intriguing writers will picture for you in intimate detail just what happy evenings are in store for you at the theatres in your town.



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Quickly made with  
Hormel Vegetable-Beef Soup

Blend 2 tbsp. butter with 2 tbsp. flour. Add 1 can Hormel Vegetable-Beef Soup. If you have a cupful of leftovers (diced meat, carrots, peas or potatoes), pop them in, too. Cook and stir until slightly thick. Pour in a pie plate and cover with a crust of Bisquick dough, cut in rounds or triangles. Bake in hot oven (450° F.) 15 minutes until brown.

There you are—a richly flavored meat pie! It's a triumph for that new art—SPEED COOKING!



*Chicken Broth with Rice*



**\*ASPARAGUS MUSHROOM RABBIT**  
Quickly made with  
Hormel Cream of Mushroom Soup

Make a sauce with 3 tbsp. melted butter, 5 tbsp. flour, 1 3/4 cups Hormel Cream of Mushroom Soup. When thick and smooth, add 1 package Creamed Old English Cheese, shredded, and stir until blended. Season and serve on hot, buttered asparagus tips. Garnish each portion with strips of pimiento—a feast for the eye, a festival-food for your

tongue! Try this new taste sensation today! (It's extra good for after-bridge or theater spreads!)

## FIRST PRIZE FREE TRIP TO HOLLYWOOD OR \$500.00 IN CASH

**TRY THESE** new recipes. They're typical of **SPEED COOKING**—the art of using soup to make good things to eat in a hurry.

Hormel Soup, of course. For only Hormel Soups, with their true beef stock, have the richness, the flavor, the substance you need in speed cooking.

Try Hormel Vegetable-Beef Soup in this good beef pie; try Hormel Cream of Mushroom Soup in an Asparagus Mushroom Rabbit. Use soup to stretch the leftovers, to make thrift dishes go further.

And don't miss this big chance to win one of the 1,011 prizes in this brand new contest!

### READ HOW EASILY YOU CAN WIN

Enter this big new contest. The winner gets: A free trip and vacation in glorious Hollywood (or \$500)! Visit a big moving picture studio, dine with Miriam Hopkins herself!

5 Second Prizes—beautiful **Benrus Wrist Watches** for men or women, worth \$45 each. 5 Third Prizes—new de luxe **Toastmaster Hospitality Tray Sets** with toaster, worth \$23.50. 1,011 other prizes: lovely handmade luncheon sets in gay peasant colors, one apiece to a thousand women.

Here's what you do: Write one sentence—25 words or less—on "Why I like Hormel Soup best." Send this sentence and a label from one can of any Hormel Soup (or a facsimile) to Contest Department C, George A. Hormel & Co., Austin, Minn. All entries must be postmarked before midnight February 15, 1937.

That's all you have to do. The 1,011 best reasons, in the opinion of the judges appointed by Hormel, will win the prizes. Judges' decisions will be final. In case of tie, duplicate prizes will be awarded. Winners will be notified as soon as possible after contest closes.

All entries become the property of Hormel and will not be returned. Contest not open to Hormel employees or members of their families. *Don't delay—mail your entry now!*



Go to the grocer who displays Hormel Soups. There you'll get... free... the menu and recipes for the Miriam Hopkins Speed-Cooked Dinner, and other assistance which may help you win a prize. Tell him if you win he wins the same prize you do. He will keep Hormel Soup on display and aid you in preparing your entry.

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# HORMEL

THE ORIGINAL  
DOUBLE MONEY  
BACK GUARANTEE

# SOUPS

CREAM OF MUSHROOM • NOODLE • CREAM OF TOMATO • VEGETABLE-BEEF • ONION • VEGETABLE-PEA • BEAN (Tomato Bretonne) • CHICKEN BROTH • CONSOMME MADRILENE



# A CHARMING PHILADELPHIAN SPEAKS HER MIND

*Mrs. Anthony J. Drexel 3rd*

PERSONAL

HOBBY? *Designing my own clothes*

ARTS? *Painting — I do botanical prints*

ENTERTAINING? *Little dinners*

INTERIOR DECORATION? *Chippendale and Modern*

PETS? *Sealyhams — mine's named Daffy*

FAVORITE LINER? *The Normandie*

FOODS? *Mushrooms*

CIGARETTES? *Camels — I can't help adding "for digestion's sake!"*

MRS. ANTHONY J. DREXEL 3RD, of Philadelphia, New York, and Nassau, photographed in the grand dining salon of the S. S. Normandie. "A meal isn't complete without Camels," Mrs. Drexel says. "They make food more enjoyable, and help digestion too."



*When dining, think of digestion too!*

A WELCOME mealtime touch is the serving of Camels. Your guests will prefer Camels for their mildness, and because they accent subtle flavors in fine foods. But it is also true that Camels have a pleasant effect upon digestion. Smoking Camels, scientists affirm, encourages a generous flow of di-

gestive fluids — alkaline digestive fluids — so imperative for good digestion. Camels are enjoyed the world over. "On ship-board," says O. Naffrechoux, Maître d'Hôtel Principal of the Normandie, "Camels are a distinct favorite. People get more pleasure out of dining when they add Camels to the menu."



*A few of the distinguished women who prefer Camel's costlier tobaccos:*

Mrs. Nicholas Biddle, Philadelphia  
Mrs. Alexander Black, Los Angeles  
Miss Mary Byrd, Richmond  
Mrs. Powell Cabot, Boston  
Mrs. Thomas M. Carnegie, Jr., New York  
Mrs. J. Gardner Coolidge 2nd, Boston  
Mrs. William I. Hollingsworth, Jr., Los Angeles  
Mrs. Chiswell Dabney Langhorne, Virginia  
Mrs. Jasper Morgan, New York  
Mrs. Nicholas G. Penniman III, Baltimore  
Miss Anne C. Rockefeller, New York  
Mrs. Brookfield Van Rensselaer, New York

**COSTLIER TOBACCOS** — Camels are made from finer, MORE EXPENSIVE TOBACCOS...Turkish and Domestic...than any other popular brand

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**FOR DIGESTION'S SAKE — SMOKE CAMELS**